

# THE WALPOLE SOCIETY

1921-1922









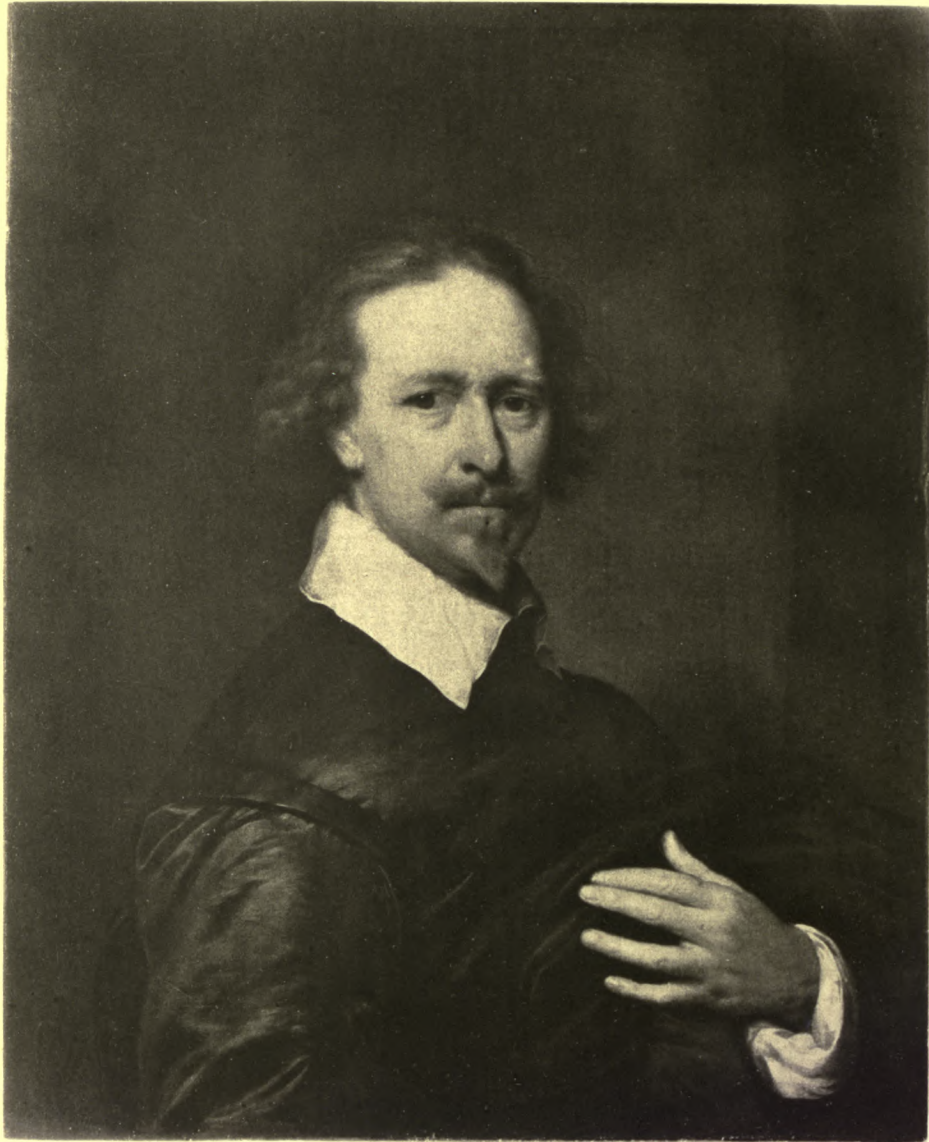


THE TENTH VOLUME  
OF  
THE WALPOLE SOCIETY









PORTRAIT OF CORNELIUS JOHNSON BY HIMSELF. SIGNED AND DATED, 1636.  
NOW IN THE NATIONAL PORTRAIT GALLERY.



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THE  
Annual  
TENTH VOLUME OF THE  
WALPOLE SOCIETY

1921-1922

EDITED BY  
A. J. FINBERG

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1922

'This country, which does not always err in vaunting its own productions.'

HORACE WALPOLE'S *Anecdotes of Painting in England*.

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## CONTENTS

|  | PAGE  |
|--|-------|
| A CHRONOLOGICAL LIST OF PORTRAITS BY CORNELIUS JOHNSON, OR<br>JONSON. BY ALEXANDER J. FINBERG . . . . .  | 1-37. |
| SOME CONTEMPORARY RECORDS RELATING TO FRANCIS PLACE, ENGRAVER<br>AND DRAUGHTSMAN, WITH A CATALOGUE OF HIS ENGRAVED WORK.<br>BY HENRY M. HAKE . . . . . | 39-69 |
| Catalogue of Etchings . . . . .  | 45    |
| Catalogue of Mezzotints . . . . .  | 56    |
| Letters . . . . .  | 59    |
| Index of Names mentioned in the Letters . . . . .  | 69    |
| FARLEIGH CASTLE. BY REGINALD W. M. WRIGHT . . . . .  | 71-74 |
| CANALETTO IN ENGLAND. ADDITIONAL ILLUSTRATIONS AND NOTES.<br>BY HILDA F. FINBERG . . . . .   | 75-78 |





## LIST OF PLATES

PORTRAITS BY CORNELIUS JOHNSON. I-LXXX.

PLATE

- Frontispiece.* The Artist. Portrait of Himself. 1636
- I. John Bridgeman, Bishop of Chester. 1616
- II. Countess of Arundel. 1619
- III. Unknown Lady. 1619
- IV. Sir Alexander Temple. 1620
- V. Young Man Unknown; and Signature. 1620
- VI. John Fletcher. 1621
- VII. Countess of Portland. 1622
- VIII. Catherine Mildmay. 1624
- IX. Unknown Lady. 1624
- X. Lady Catherine Leveson. 1625
- XI. Dudley Carleton, Viscount Dorchester. 1625
- XII. Unknown Man. 1625
- XIII. (a) Called Lady Falkland. 1625  
(b) Unknown Lady. *abt.* 1625
- XIV. Sir Henry Marten. 1626
- XV. Alice, Duchess Dudley. 1626
- XVI. Lady in Black. 1627
- XVII. Lord Keeper Coventry. 1627
- XVIII. 1st Earl of Portland. 1627
- XIX. Sir John Newdigate. 1627
- XX. Lady with large Black Hat. *abt.* 1627
- XXI. (a) Amabella Benn. 1628  
(b) Unknown Lady. *abt.* 1628
- XXII. Lucius Cary, 2nd Viscount Falkland. 1629
- XXIII. Lady Margaret Stewart. 1629
- XXIV. Sir R. B. Cotton, Bt. 1629
- XXV. Robert de Vere. 1629
- XXVI. Lady Coventry. 1630
- XXVII. Called Mary Campion. 1630
- XXVIII. Unknown Lady. 1630
- XXIX. Earl of Sussex. *abt.* 1630
- XXX. Lady of Davies family. 1630

## LIST OF PLATES

## PLATE

- XXXI. Anne Clifford, Countess of Dorset, Pembroke, and  
Montgomery. 1631
- XXXII. Called Lady Falkland. 1631
- XXXIII. Peter Courthope. 1631
- XXXIV. Anne Campion. *abt.* 1631
- XXXV. Wm. Cavendish, 3rd Earl of Devonshire. 1631
- XXXVI. Lord Keeper Coventry. *abt.* 1631
- XXXVII. 1st Viscount Falkland. 1632
- XXXVIII. Viscountess Falkland. 1632
- XXXIX. Dorothy Percy, Countess of Leicester. *abt.* 1632
- XL. Charles I. 1633
- XLI. Sir William Campion. 1633
- XLII. Lady Darnley. 1633
- XLIII. Lettice Lady Falkland. 1634
- XLIV. Unknown Lady. 1634
- XLV. Called 1st Viscount Falkland. 1635
- XLVI. Judith Lady Pelham. 1635
- XLVII. Anne Lady Master. 1636
- XLVIII. Anne Oxenden. 1636
- XLIX. Dorothy Godfrey. 1636
- L. Unknown Lady. 1636
- LI. Ditto. 1636
- LII. Unknown Man (perhaps William Lenthall). 1636
- LIII. Dean of Canterbury. 1636
- LIV. Unknown Lady. 1636
- LV. Lord Waterpark. 1636
- LVI. Lady Waterpark. 1636
- LVII. Unknown Lady. 1637
- LVIII. Margaret Campion. 1637
- LIX. Sir Henry Oxenden, Bt. *abt.* 1637
- LX. (a) and (b) Unknown Pair. *abt.* 1637
- LXI. (a) Called Bridget Fleetwood. 1638  
(b) Called Mary Lady Fauconberg. *abt.* 1638
- LXII. Lady Lucy Pelham. *abt.* 1638
- LXIII. Catherine Vane. *abt.* 1638
- LXIV. Lady Dorothy Godolphin. *abt.* 1638
- LXV. Sir J. Webster (called Duke of Newcastle). 1639
- LXVI. Lady in Blue. *abt.* 1639
- LXVII. Henry Lord Clifford. 1640
- LXVIII. Mary Campion. 1640



## PLATE

- LXIX. General Ireton. *abt.* 1640  
 LXX. Unknown Lady. *abt.* 1640  
 LXXI. (a) John Hamilton, 1st Lord Bargany. 1647  
 (b) Unknown Lady. 1652.  
 LXXII. Oliver St. John. *abt.* 1651.  
 LXXIII. Unknown Man. 1652  
 LXXIV. Richard Cromwell. 1654  
 LXXV. Dorothy Cromwell. 1654  
 LXXVI. Unknown Lady. 1654  
 LXXVII. „ Man. *abt.* 1654  
 LXXVIII. „ Man in Armour. *abt.* 1654  
 LXXIX. „ Lady. 1655  
 LXXX. William III as a boy. 1657

## DRAWINGS AND ENGRAVINGS BY FRANCIS PLACE. LXXXI-LXXXVII.

- LXXXI. (a) The Dropping Well, Knaresborough. (*Pen and wash.*)  
 (b) Ouse Bridge, York. (*Pen and wash.*)  
 LXXXII. (a) Scarborough Castle. (*Pen and wash.*)  
 (b) Knaresborough Castle. (*Pen and wash.*)  
 LXXXIII. (a) Bridlington. (*Pen and wash.*)  
 (b) View of Hull. (*Pen and wash.*)  
 LXXXIV. (a) Water Meadows with distant Village. (*Etching.*)  
 (b) Cowes Castle. (*Etching.*)  
 LXXXV. (a) Greenwich Observatory. (*Etching.*)  
 (b) York. (*Etching.*)  
 LXXXVI. (a) Coast Scene. (*Etching.*)  
 (b) Swallows. (*Etching.*)  
 LXXXVII. (a) The Lincolnshire Coast. (*Pen and wash.*)  
 (b) Block House at Hull. (*Pen and wash.*)

## ILLUSTRATIONS OF FARLEIGH CASTLE. LXXXVIII-XCI.

- LXXXVIII. General View of the Chapel of Farleigh Castle.  
 LXXXIX. St. George and the Dragon. Painting on the East side of the  
 Altar, Farleigh Castle Chapel.  
 XC. The Hungerford Tomb in Farleigh Castle Chapel.  
 XCI. The Gilded Iron Gates leading to the Lady Chapel, Farleigh  
 Castle.



ADDITIONAL ILLUSTRATIONS OF CANALETTO'S WORK IN  
ENGLAND. XCII-XCIV.

## PLATE

- XCII. Interior of the Royal Exchange.  
XCIII. Interior of King's College Chapel, Cambridge.  
XCIV. Chelsea College, with Ranelagh Gardens and the Earl of Ranelagh's  
House. 1751.

The Council of the Walpole Society desire to express their grateful thanks to the owners of the various paintings reproduced in this volume for the generous assistance they have given to the Society.

# A CHRONOLOGICAL LIST OF PORTRAITS BY CORNELIUS JOHNSON, OR JONSON

BY ALEXANDER J. FINBERG.

## INTRODUCTION

It is now about eight years since I undertook the study of Cornelius Johnson's portraits for the Walpole Society. If I remember rightly my admiration for Johnson's work was first excited by the portrait of Thomas Lord Coventry in the possession of the Earl of Clarendon, at The Grove, Watford. This is a portrait of which any other nation than our own would be justly proud. It has solidity, strength, restraint; it is superb in character, and is most dignified and impressive. I felt before it that in Cornelius Johnson the English school of portraiture had found a worthy successor to Robert Peake, and one, moreover, whose merits and whose splendid achievement had been as little recognized as Peake's.

The admiration excited by Lord Clarendon's magnificent portrait was intensified by the sight of Johnson's portraits of the Falkland family. Those of Lucius Cary, his fragile wife, and of the first Viscount and Viscountess Falkland, seemed to me to place Johnson in the first rank of English portrait painters. The restrained and exquisite colour-scheme of the portrait of Lettice Falkland, the beautiful quality of its paint, its intimacy and absolutely convincing truthfulness of characterization, made most of Van Dyck portraits of English women seem superficial and almost vulgar by comparison. The portrait of Lettice Lady Falkland is signed in full—CORNELIUS JOHNSON; the even more vivid and penetrative portrait of her husband, Lucius Cary, is signed with the artist's initials. The evidence of these works convinced me that the Dudley Carleton, in the National Portrait Gallery (no. 110), with its marvellous delicacy and precision of drawing and modelling, and the same exquisite quality of the paint, was correctly ascribed to Johnson, though no signature can now be found upon it.

My official employment between 1914 and 1919, as Art Adviser to the Board of Inland Revenue in the matter of picture valuations for the purpose of Death Duties, brought a large number of Johnson's works to my notice. Not all of these, it must be confessed, were of the supreme artistic importance of the portraits I have just referred to. But of their historical interest there can be no question, in spite of the fact that in many instances the names of the sitters have been lost, through the carelessness of the original or subsequent owners.

It will be evident that the task of tracing the works of so prolific a painter as Cornelius Johnson is a long one. The present writer does not now enjoy the advantages which he once possessed of making fresh discoveries in private collections. The pressure of other engagements leaves him but scant leisure to pursue studies which the social economy of the present age treats as useless. Even the completion and rounding-off of what has been begun is still impossible. While the war lasted the difficulties of sending photographers to remote country houses were insuperable. At one time it was fondly hoped that these difficulties would be overcome when the blessings of peace had once more descended upon us, and that photographs would be obtained of all or nearly all the authentic and dated portraits by Johnson which had been traced. These hopes have been thwarted by the enormous increase in the costs of production of the annual volume of the Walpole Society, which has impoverished the Society and rendered even its continued existence doubtful. For these reasons it has not been possible to include among our illustrations reproductions of any of the very interesting series of Johnson's works at St. Alban's Court or East Sutton Place, nor the fine portraits at Glynde, nor the large and interesting canvas of the Capel family at Cassiobury.

The catalogue of Johnson's works which I have drawn up makes no claim to completeness. As I was fortunate enough to discover so much new material at an early stage in my investigations I was induced to postpone the examination of many of those well-known groups of Johnson's works to which Mr. C. H. Collins Baker had recently given his attention. My own catalogue, as it was restricted to those works which I had myself examined, therefore omitted those portraits by Johnson at Ditchley, Claydon House, Euston Hall,

Hagley Hall, Clumber, and other places which I have not been able to visit. In printing my list I have, however, included references to all those works which seem to be of unimpeachable authenticity. These references are placed as far as possible in their proper chronological positions, and they are carefully distinguished from those entries for which I am responsible by differences of type. The names of the authorities from which these entries are derived are in each case given within brackets. Many of these references are drawn from the information published in Mr. Collins Baker's valuable book on *Lely and the Stuart Portrait Painters*; but many are drawn from the unpublished information which Mr. R. W. Goulding and Mr. J. D. Milner have most kindly and generously allowed me to use.

My list of Johnson's signed and dated pictures begins, it will be seen, with the year 1619. This is a year earlier than the first dated picture in Mr. Collins Baker's list. But Johnson was born, as we now have reason to believe, in 1593. He was therefore twenty-six years of age when he painted the two portraits with which our list begins, and it is extremely improbable that there are no works from his hand earlier than 1619. But until we know more about Johnson's early life and training than we know at present—or perhaps it would be more correct to say, until we know something of his early life and training, for at present we know practically nothing—it seems to me advisable to regard with considerable scepticism many of those works which have been ascribed to Johnson's early period. Instead, therefore, of disfiguring my list with conjectural and highly debatable matter, I propose to confine what little I have to say on the subject of Johnson's early work to this introduction.

The statement that the portrait of Sir Edward Coke in the National Portrait Gallery was painted by Johnson in 1608 seems to me to stand in need of verification. I see Mr. Baker has put a query mark against this item in his list, so he probably agrees with me.

'Incontestable evidence is the engraved portrait of "George Villiers, 1st Duke of Buckingham" as a quite young man, after a portrait by Johnson. I have not been able to find the original' (*Lely, &c.*, i, p. 77). It is unfortunate that Mr. Baker does not say which engraving he is referring to, as there are eight said to be 'after Johnson' in the



British Museum *Catalogue of Engraved British Portraits*. If it is to Houbraken's plate which was published about 1747, I cannot agree that the ascription to Johnson of an eighteenth-century engraving is 'incontestable evidence'. It seems to me safer to suspend judgement till the original is found.

The full-length of 'Dudley, 3rd Lord North', at Wroxton, dated *circa* 1612 by Mr. Baker, and reproduced in his *Lely, &c.*, i, p. 74, I cannot accept as Johnson's work.

The two smaller portraits of the same sitter at Waldershare and Rougham I have not seen.

'Elizabeth, Lady Montague,' at Wroxton, illustrated in his *Lely, &c.*, i, p. 76, and which he says we can accept as Johnson's 'with no hesitation' (p. 79), is, in my opinion, not by Johnson. Dr. Cust attributes this portrait tentatively to Gheeraerts.

'Francis, 2nd Lord Russell,' at Woburn, I hesitate to ascribe to Johnson; also 'William, 1st Earl of Devonshire', and 'Elizabeth Vernon, Countess of Southampton' (illustrated, *Lely, &c.*, p. 80), both at Welbeck, and I believe I am correct in saying that Mr. Goulding shares my doubts.

Of the entries in Mr. Baker's list said to be made on Vertue's authority, but without any detailed references to Vertue's voluminous manuscripts, it is only possible to say that Vertue's attributions were frequently conjectural, and that they have often been found to be incorrect.

The only one of Mr. Baker's fourteen entries earlier in date than 1620 to which I attach importance is that of 'Anne of Denmark' at Clumber. As the Queen died in 1619, Mr. Baker's suggested date, *circa* 1618, seems plausible. I have not seen this portrait, but it is illustrated in Mr. Baker's book, and so far as one can judge from a reproduction it strikes me as eminently characteristic of Johnson's work.

If we accept the Clumber portrait as Johnson's work, as a portrait of Queen Anne, and as correctly dated, about 1618, we are compelled to admit that Johnson at the age of twenty-five was an eminently skilful portrait painter; we are also bound to admit that before a young artist would have been, in those days, commissioned to paint a portrait of the Queen of England, he must have been able to produce proofs of his

ability. I consider it therefore to be extremely probable that in time a number of earlier portraits by this artist will come to light.

Among these earlier portraits it is possible that the small panel of 'John Bridgeman, Bishop of Chester' (Plate I), in the collection of the Earl of Bradford, at Weston Hall, may win acceptance. As this portrait is not signed I have deemed it advisable not to include it in my list, but the handling of the paint and the style of the whole work seem to me so close to the Clumber portrait and to the signed works of a few years later that I have ventured to include it in the list of illustrations, and to attribute it tentatively to Johnson. But I must beg all serious students to form their own ideas about this attribution and to accept it only when the consensus of educated opinion has declared itself in its favour.

This portrait though not signed is dated 1616. It is on panel,  $22\frac{1}{4} \times 16$  inches. It bears the following inscriptions: 'ÆT 40. 1616', and 'Gratia dei pons homini'. It appears always to have been attributed to Johnson.

I may add that in the same collection there is a portrait of Mary, wife of Bishop Bridgeman, which now is also attributed to Johnson. It is on canvas,  $23\frac{1}{2} \times 17\frac{1}{2}$  inches, and appears to me to be the work of a different hand from that of its companion.

In the event of this portrait of Bishop Bridgeman being accepted as one of the earliest of Johnson's known works, it raises several questions which at present it is impossible to answer. Where and how did this young man of twenty-three obtain the technical mastery which this panel displays? What master had trained and developed the powers of this admirably gifted pupil? Had he been sent to the Netherlands to study, or had he acquired this impeccable draughtsmanship, his easy and assured handling, and his consummately skilful modelling in London? If he had been trained in London the only two probable masters we can suggest are Robert Peake and Marcus Gheeraerts the younger. Of these two names Peake's is by far the more likely. His vividness of presentation and his searching insight into character have a much closer kinship with Johnson's early work than the fumbling and inconsequent manner of the younger Gheeraerts. Looking abroad we are struck with a certain similarity

of style between Mierevelt and Johnson: but these similarities are more marked in Johnson's later portraits than in his earlier works.

It is perhaps excusable to ask these questions about Johnson's early life and training, but it would be inexcusable to pretend that we are in a position to give any satisfactory answers to such questions.

For the few known facts of Johnson's life in England I may refer the reader to my short paper in the sixth volume of *The Walpole Society* on 'Two Anonymous Portraits by Cornelius Johnson'. They may be briefly summarized here. He was baptized at the Dutch Church in Austin Friars on 14th October 1593. His family came originally from Cologne to Antwerp, and from Antwerp to London. His father and mother were probably among the refugees from the Duke of Alva's persecution in 1568. On 16th July 1622 the artist was married to 'Elizabeth Beke of Colchester'. In the *Herald's Visitation of London*, 1633-5, in which his pedigree is given, he is described as 'Cornelius Johnson of the Blackfryars, London', and his son and heir was then born, though his age is not given. In 1636 he is said to have retired to Kent, where he resided with the family of Arnold Braems at Bridge on Barham Down. On the outbreak of the Civil War, at the importunity of his wife, he quitted England. His pass is recorded in the journals of the House of Commons, dated 10th Oct. 1643 (not 1648, as given by Walpole). Documents prove the presence of the artist and his wife in Middelburg on 3rd and 25th Oct. 1644, and again on 7th Nov. 1652. The artist is also known to have been at Amsterdam. He is supposed to have died in 1664 or 1665, probably at Utrecht or Middelburg.

This is practically all we know of Johnson's life. The series of reproductions of his works which we now give tell us more about Johnson's personality than his biography. I trust that my fellow members of the Walpole Society will find as much pleasure in studying these portraits as I have had in tracing and collecting them.

I think I may take this opportunity to protest once again against the prevalent habit of calling this artist Janssens. In spite of Walpole's unfortunate remark that this is the correct form of the name, there is no excuse for using it. While in England the artist invariably spelt

his name Cornelius Johnson, and when he left England he changed the form to Jonson. The usual form of his signature when the name is given in full is invariably, in all the pictures painted after 1643 which I have seen: 'Cornelius Jonson van Ceulen.' He appears never to have adopted the form of Janson, Jansen, or Janssens. But so long as auctioneers are born with an ingrained conviction that a foreign-looking name gives greater value to a picture than an English name, so long may we expect to find Cornelius Johnson or Jonson masquerading in catalogues as Cornelius Janssens.

## A CHRONOLOGICAL LIST OF PORTRAITS BY CORNELIUS JOHNSON OR JONSON

(The unnumbered entries in small type refer to pictures which the author has not seen. The names of the authorities from whom these entries are derived are given in each case within brackets.)

1619.

1. LADY ELIZABETH STUART, afterwards NORTHWICK PARK.  
COUNTESS OF ARUNDEL. (PLATE II)

Panel,  $25 \times 19\frac{1}{2}$  in.

Signed and dated: *Cornelius Johnson fecit 1619.*

Red dress, with silver embroidery: curious sprig stuck in ruff; from ear-ring depends a chord with a double bow and what looks like an effigy of a bird.

Elizabeth, eldest daughter of Esmé Stuart, 3rd Duke of Lennox, married, in 1626, Henry Frederick, Lord Maltravers, son of Thomas Howard, Earl of Arundel, afterwards Earl of Arundel (1646). She died 23rd Jan. 1673/4; her will, dated 3rd Nov. 1673, was proved 30th March, 1674.

2. UNKNOWN LADY. (PLATE III) Sold in London, Jan. 1917.  
Panel,  $25\frac{1}{2} \times 19\frac{1}{2}$  in. (Source not given.)

Signed on border, lower right-hand corner: *C. J. fecit. 1619.*

Dull pink dress, embroidered: red feather in hair, blue background: within painted oval.



## 1620.

SIR ALEXANDER TEMPLE<sup>1</sup> (C. H. COLLINS BAKER, *Lely and the Stuart Portrait Painters*, i, p. 81). HAGLEY HALL.

Within painted oval: inscribed on top r.-h. corner of oval: *Ætatis suæ 37*; on lower r.-h. corner: *C. J. fecit. 1620.*

3. REPLICA OF ABOVE. Erroneously called NORTHWICK PARK.  
Lord Gustavus Hamilton. (PLATE IV)

Panel,  $25 \times 19\frac{1}{2}$  in.

Inscription and signature as above.

A later and erroneous inscription on lower l.-h. corner: *L<sup>d</sup> Gust: Hamilton.* (Gustavus Hamilton, 1st Viscount Boyne, was born about 1640.)

SUSANNA TEMPLE. Engraved by R. White.

Afterwards Lady Thornhurst and Lady Lister.

At Harlaxton, nr. Grantham. Note by Dallaway. WALPOLE, i, 212.

4. YOUNG MAN, UNKNOWN. (PLATE V) HOLBURN ART MUSEUM, BATH.  
Panel,  $26\frac{1}{2} \times 20\frac{1}{2}$  in.

Within painted oval: inscribed on top l.-h. corner of oval: *Ætatis suæ 22*; in bottom r.-h. corner: *Cornelius Johnson. fecit. 1620.*

The amusing, and hazardous, suggestion has been made that this is a portrait of Milton, who was twelve years of age in 1620, and decidedly better-looking than the youth in this portrait.

## 1621.

5. JOHN FLETCHER (1579-1625). (PLATE VI) WELBECK ABBEY, no. 247.  
Panel,  $27 \times 20$  in.

Within painted border: inscribed on lower r.-h. corner of border: *Cornelius Johnson. fecit. 1621.*

From the Northwick Collection, 1859, sale catalogue, no. 431.

## 1622.

6. LADY FRANCES STUART, afterwards NORTHWICK PARK.  
COUNTESS OF PORTLAND. (PLATE VII)

Panel,  $25 \times 19\frac{1}{2}$  in.

Inscribed on lower r.-h. corner of painted oval; *C. J. fecit. 1622.*

Red dress, embroidered: the fluid style of painting has some resemblance to Rubens's portrait manner.

<sup>1</sup> This is the first of the unnumbered entries in smaller type referred to on previous page.

1622 (*continued*).

SIR PETER TEMPLE.

(C. H. C. B.) BESSELSLEIGH.

DOROTHY CAVE, LADY BERKELEY.

(R. W. G.) STANFORD HALL.

1623.

7. MRS. ELIZABETH NORTH.

WROXTON ABBEY.

Panel, 26 × 19 in.

Facing half towards right, within painted oval.

Signed on border, in lower r.-h. corner : *C. J. fecit. 1623.*

Inscription on back : *Mrs. Elizabeth North, sister to Dudley, Lord North.* But which Dudley, Lord North? Perhaps Elizabeth North, who married William, son of Sir John Horsey, in 1618.

8. LADY EMILY HOWARD.

CHARLTON PARK.

About 27 × 20 in.

Inscribed, 1623, *aetat. suæ 34*, but I could find no signature.

9. LADY GERTRUDE HOWARD.

CHARLTON PARK.

About 27 × 20 in.

Inscribed, 1623, but I could find no signature.

DOROTHY LEE, LADY TEMPLE.

(R. W. G.) WOTTON HOUSE.

MRS. HETON, WIFE OF THE BISHOP OF ELY.

(R. W. G.) EAST SUTTON PLACE.

SIR EDWARD FILMER.

" "

SIR ROBERT FILMER.

" "

ANNE HETON, LADY FILMER.

" "

MRS. SHIRLEY RIVERS.

(Christie's catalogue, 22 July, 1910.)

1624.

10. Called ELIZABETH NORTH.

WROXTON ABBEY.

Panel, 26½ × 20 in.

Facing to left, with stiff muslin ruff : in painted oval.

Signed on border, in lower r.-h. corner : *C. J. fecit. 1624.*

An Elizabeth North, daughter of Dudley, 3rd Lord North, died at Tunbridge Wells, Aug., 1624.

Reproduced in Baker's *Lely and the Stuart Portrait Painters*, i, p. 76.

1624 (*continued*).

## II. DOROTHY NORTH, married to

WROXTON ABBEY.

RICHARD, 13TH LORD DACRE.

Canvas,  $26\frac{1}{2} \times 19\frac{1}{2}$  in.Within painted oval : signed and dated : *J. C. 1624*.Inscribed : *Doritha North, sister to Dudley, Lord North* ; on back : *Dorothy, dau. Dudley, 3rd Lord North*.

Dorothy, daughter of Dudley, 3rd Lord North, married (1) Richard Lennard, 13th Lord Dacre of the South, at St. Margaret's Church, Westminster, 4th Jan., 1624, and (2) Challoner Chute, of the Vyne, in 1634.

## 12. CATHERINE MILD MAY, wife (or widow) of

Charles Barrett. (PLATE VIII)

BELHIUS.

Canvas, about  $30 \times 25$  in.Facing to right, within painted oval : signed and dated, *C. J. 1624*.

Catherine Mildmay, daughter of Sir Walter Mildmay (d. 1576), married (1) Charles Barrett, and (2) Sir John Leveson, Kt.

## 13. ELIZABETH JEPHSON.

THAME PARK.

Signed and dated : *C. J. fecit. 1624*.

On canvas, full-length, life-size, seated in chair, facing half to left ; table on left. Sitter's right hand on table holding a prayer-book, left hand on arm of chair : a red heart threaded on piece of black velvet tied round the wrist. Dress, crimson with silver embroidery ; white lace cap, collar and cuffs. Watch with open case on table : coco-nut matting on floor. Fluted pillar in background on left, with crimson and gold curtain looped up. Signature on part of chair.

Name inscribed on picture near chair on bottom r.-h. corner : *Elizabeth Jephson daughter of Thos. Norris, Esq.*

One of the Wenman Heirlooms.

(I find from my notes that I thought the signature did not look like Johnson's usual signature, and that Johnson's usual felicity of handling seemed absent from the face painting. But as the picture was hung in a bad light, and I could not examine it at leisure, I attach little weight to these remarks.)

## 14. UNKNOWN LADY. (PLATE IX)

FLIXTON HALL.

Panel,  $26 \times 22$  in.Facing to right, within painted oval : signed on border : *C. J. 1624*.

This charming face is painted with a light free touch which anticipates Gainsborough's. Hair, dark brown, dress, black and yellow. Yellow bodice embroidered with floral designs ; a red rose in centre of bodice and one on each shoulder. Three strings of corals hanging from centre rose ; dark background.

1624 (*continued*).

Called LADY HEWYTT.

(C. H. C. B.) CLAYDON HOUSE.

Facing to left, within painted oval: signed on border, in r.-h. lower corner: *C. J. 1624*.

Black and white dress, with red rosette in centre and others on shoulders: ruff: in left ear a locket with arrows saltire-wise and a love-lock. (Description by R. W. G.)

GENTLEMAN, UNKNOWN.

R. A., 1879 (no. 77).

Canvas, 50 × 40 in.

(J. F. Stanford.)

Inscribed *Aetatis suæ 56*; said to be signed, *C. J. fecit. Anno Do 1624*. (R. A. catalogue.)

ELIZABETH ARGALL, LADY FILMER.

(R. W. G.) EAST SUTTON PLACE.

Wife of Sir Edward Filmer.

1625.

15. LADY CATHERINE LEVESON. (PLATE X)

LILLIESHALL.

Panel, 29½ × 21 in.

Signed and dated on border: *C. J. fecit. 1625*.

Apparently the Catherine Barrett, *née* Mildmay, whom Johnson had painted the previous year (see no. 12). Her second husband was Sir John Leveson, Kt.

16. DUDLEY CARLETON, VISCOUNT

N.P.G., no. 110.

DORCHESTER. (PLATE XI)

Panel, 24½ × 21 in. Inscribed, *Aetatis 52. A° 1625*.

At one time ascribed to Mierevelt. The present inscription seems to be correct, though no signature is now visible. The marvellous delicacy and precision of the drawing and modelling, and the beautiful quality of the paint, make this a masterpiece of portraiture.

(There is a full-length life-size portrait of Lord Dorchester at Christ Church, Oxford, which I believe to be by Johnson, though I could find no signature. The date is probably later than 1625.)

JANE SKIPWORTH, WIFE OF SIR WILLIAM SANWELL.

DOWDESWELL ARCHIVES.

Said to be signed and dated: *C. J. fecit 1625*.

UNKNOWN MAN. (Plate XII)

EHRRICH GALLERIES ARCHIVES.

Panel, 30 × 23½ in.

Said to be signed and dated: *C. J. fecit. 1625*.

Formerly in possession of Ch. Sedelmeyer, Paris.

Called LADY FALKLAND. (Plate XIII (a))

SEDELMAYER ARCHIVES.

Canvas, 30¼ × 24½ in.

Said to be signed and dated: *C. J. fecit. 1625*.

Exhibited, N. P. E., 1866, no. 596; then the property of Mr. G. B. Lambert.



About 1625.

17. UNKNOWN LADY. (PLATE XIII (b))

T. W. BACON, ESQ.

Panel,  $25\frac{1}{2} \times 20$  in.

No signature nor date visible.

1626.

18. SIR HENRY MARTEN (1562?–1641). (PLATE XIV) LORD ELPHINSTONE.

Canvas,  $47\frac{1}{2} \times 37\frac{1}{4}$  in.

Signed and dated (on left, near right elbow): *C. J. fecit. 1626.*

Holding in left hand a red book with gold wreath on it and dark green bands. Table on right is covered with a green table-cloth. Shadows on face, brown, the paint thick but liquid. The hands are whiter than the face. The whole picture is wrought with somewhat anxious care and precision. Sir Henry Marten was knighted, 1617; Judge of Admiralty Court, 1620–1641, Dean of Arches and Judge of Canterbury Prerogative Court, 1624; he supported attack on Buckingham. Harry Marten, regicide, was his son.

19. Called LADY LEIGH OF STONELEIGH. (PLATE XV) LILLIESHALL.

Canvas,  $29\frac{1}{2} \times 24$  in.

Inscribed in top r.-h. border: *Ætatis suæ 66*, and signed and dated in lower r.-h. border: *C. J. fecit. 1626.*

Mr. Goulding informs me that another version of this portrait, at Stoneleigh Abbey, is called, ALICE, DUCHESS DUDLEY, which seems to be the correct description. It is also signed: *C. J. fecit. 1626.*

The Duchess Dudley died about March, 1668/9, 'aged almost an hundred years' (7th Appx., 12th Report, Hist. MSS. Commission).

20. ANTHONY DE HUYBERT.

GLYNDE.

Canvas,  $30 \times 24$  in.

His grand-daughter (?), Constantia, married in 1743, Robert, 4th Lord Trevor, afterwards Viscount Hampden. In Burke's *Extinct Peerage* she is described as 'Constantia, dau. of Peter Anthony de Huybert Lord of Van Kruningen, of Holland'.

Head and shoulders facing half to right; grey beard and moustache, with patches of darker coloured hair; ruff and lace-cap; within painted oval. Signed and dated in lower r.-h. border: *C. J. fecit. 1626*; inscribed top l.-h. border: *Ætatis suæ 64.*

Exhibited R.A., 1884 (no. 277).

1627.

**21. SIR SACKVILLE TREVOR.**

GLYNDE.

Canvas, 35 × 44 in.

Signed and dated: *C. J. fecit. 1627.*

Three-quarter length, facing half to right; beard, moustache and loose hair; breastplate, with red sash over right shoulder; right hand with gauntlet, holding baton; left hand, ungloved, hanging by side, near sword; dark background with square opening in top r.h. corner, through which is seen a naval engagement.

Sir Sackville Trevor was the 4th son of John Trevor, of Trevallyn, in Denbighshire, and Mary, dau. of Sir George Bruges, Kt., of London. He captured four Spanish vessels off the coast of Spain in 1602, was Knighted, 1604, and made an Admiral, 1626.

**22. SIR THOMAS TREVOR.**

GLYNDE.

Canvas, 37 × 45 in.

Signed and dated: *C. J. fecit. 1627.*

Three-quarter length, facing half to right; black cap, ruff, red and white ermine robe; right hand holding long narrow piece of paper, with some writing on it—illegible; left hand hanging by side; dark background.

Younger brother of Sir Sackville Trevor, born 6th July, 1586; barrister, Inner Temple, 1603, reader, 1620, Knighted, 1619; exchequer judge, 1625; delivered judgement for Government against Hampden in ship-money case, 1638; impeached, 1641; died, 21 Dec. 1656.

**23. LADY IN BLACK. (PLATE XVI)**

ATHERSTONE HALL.

Canvas, 30 × 25 in.

Signed and dated: *C. J. fecit. 1627.*

**24. LORD KEEPER COVENTRY. (PLATE XVII)**

LORD BRABOURNE.

Canvas, 50 × 40 in.

Signed and dated: *C. J. fecit. 1627.*

An inscription in top l.-h. corner: *Lord Keeper Coventry. Ætatis suæ 49. ob. 1639.*

**25. RICHARD WESTON, 1ST EARL OF  
PORTLAND. (PLATE XVIII)**

N.P.G. (no. 1344).

29 × 24 in.

Signed and dated: *C. J. fecit. 1627.*

1627 (*continued*).**26. GILBERT NORTH.**

WROXTON.

Panel, 28 × 24 in. Signed and dated: *C. J. fecit. 1627.*

Facing half to left, with small moustache and imperial; wide ruff, black silk doublet, slashed; love-lock in left ear; within painted oval.

Inscribed: *Gilbert North Esq<sup>r</sup> Brother to Dudley, 3<sup>rd</sup> Lord North.*

Gilbert North was a Gentleman-Usher to Charles I.

**27. SIR CHRISTOPHER NEVILL.**

WROXTON.

Panel, 30 × 24 $\frac{1}{4}$  in. Signed and dated: *C. J. fecit. 1627.*

With small moustache and imperial, facing half to right, with black doublet, red sash over right shoulder, and falling ruff; within painted oval.

Inscribed: *S<sup>r</sup> Christopher Nevill.***28. LADY NEVILL.**

WROXTON.

Panel, 29 $\frac{1}{2}$  × 24 in. Signed and dated: *C. J. fecit. 1627.*

Wearing yellow and black dress, with red bow and coral necklace; within painted oval.

Inscribed: *Lady Nevill wife of Sir Christopher Nevill.*

Called MR. and SIR R. NEWDIGATE (1602–1678). (Plate XIX)

31 × 24 $\frac{1}{4}$  in.

MESSRS. DOWDESWELL'S ARCHIVES.

Signed and dated: *C. J. fecit. 1627.*

As Sir R. Newdigate was only twenty-five years of age in 1627, it seems probable that the correct name of this portrait may be Sir John Newdigate.

Formerly in the collection of Dawson Thomas, of Bath.

(The following are all said to be signed and dated, 1627.)

SIR JOHN MONSON (1600–1683).

(R. W. G.) BURTON HALL.

Brother to Sir William Monson, and husband of Lady Margaret Stewart.

SIR JOHN POOLEY.

(R. W. G. and C. H. C. B.) EUSTON HALL.

A GENTLEMAN OF THE KINGSMILL FAMILY.

(R. W. G.) LONGFORD CASTLE.

Probably Sir William Kingsmill (1613?–1661).

DUDLEY, FOURTH BARON NORTH.

(C. H. C. B.) WALDERSHARE.

## About 1627.

**29. LADY WITH LARGE BLACK HAT. (PLATE XX) ATHERSTONE HALL.**

Panel, about 30 × 25 in. No signature or date visible.

About 1627 (*continued*).

CHARLES CHUTE.

N. P. E., 1866 (no. 360).

Panel, 30 × 24 in.

Judging from photograph, probably by Johnson.

1628.

30. JOHN DIGBY, 1ST EARL OF BRISTOL. N.G. OF IRELAND (no. 584).

Canvas, 30 × 25 in. Signed and dated: *C. J. fecit. 1628*.

Catalogued as 'Portrait of a Man'.

See, 'Two Anonymous Portraits of Cornelius Johnson,' vol. vi of *The Walpole Society*, where the portrait is reproduced.

31. ANN MONTAGUE, LADY NORTH.

WROXTON.

Panel, 30 × 25 in. Signed and dated: *C. J. fecit. 1628*.

Inscribed, in top l.-h. corner: *Ann Wife of Dudley L. North, K<sup>t</sup> of the Bath one of the Daughters & Coheirs of Sr Cha. Montagu K<sup>t</sup> a younger Brother of Henry Earl of Manchester.*

Ann Montague was married to Dudley, 4th Lord North, in 1632; she died in 1680.

Exhibited N.P.E., 1868 (no. 686).

32. JUDITH, LADY HUNSDON, daughter of

Sir Thomas Pelham.

W. S. M. BURNS, ESQ.

Signed, and dated 1628, I think; but I am not quite certain that the date is not 1626.

33. AMABELLA BENN. (PLATE XXI (a))

FORMERLY AT WREST PARK.

Panel, 26½ × 23½ in.

Signed and dated: *C. J. fecit. 1628*.

Inscribed in top r.-h. corner: *Amabell Benn, wife to Henry Earl of Kent. Mother of Anthony Earl of Kent and Elizabeth Maynard.*

Amabella Benn, daughter of Sir Anthony Benn of Kingston, Recorder of London, was christened 3rd Sept. 1607, at Kingston. She married (1) — Dowse (2) on 25th June, 1640, Anthony Fane, son of Francis Fane, 1st Earl of Westmoreland, who was killed, 1642, and (3) Henry Grey, 10th Earl of Kent. She died 17th Aug., 1698.

Sold at Christie's, 16th Nov. 1917, no. 59, Lucas Sale.



1628 (*continued*).

(*The following entry may be placed here, though I could discover no signature nor date on the canvas. It seems to me unquestionably by Johnson.*)

**34. ELIZABETH HARTOPP,  
LADY NEEDHAM.**

FORMERLY AT WREST PARK.

Panel,  $29\frac{1}{2} \times 24$  in.

Inscribed: *Elizabeth Hartop Granddaughter of John Evelyn Esq<sup>re</sup> of Godstone wife of S<sup>r</sup> Robert Nedham & Mother of Mrs. Ann Nedham.*

Ann Evelyn, Lady Needham's mother, was the daughter of Sir John Evelyn, Kt., of Godstone and Marden. She married John Hartopp. Her sister, Jane, married Sir Anthony Benn. Lady Needham was therefore a cousin of Amabella Benn.

Sold at Christie's, 16th Nov. 1917, no. 58, Lucas Sale.

HENRY GREY, 1ST EARL OF STAMFORD (d. 1673).  
LADY DENNY.

(R. W. G.) ENVILLE HALL.

(R. W. G.) EAST SUTTON PLACE.

Panel,  $30 \times 25$  in.

URSULA OXENBRIDGE, LADY MONSON.

(R. W. G.) BURTON HALL.

SIR J. COOPER.

(C. H. C. B.) ST. GILES'S HOUSE.

Called JOHN DIGBY, 1ST EARL OF BRISTOL.

(N. P. E., 1866 (no. 539) and C. H. C. B.)

SHERBORNE CASTLE.

Canvas,  $48 \times 39$  in.

Probably George Digby, 2nd Earl of Bristol, see *The Walpole Society*, vol. vi, p. 7.

About 1628.

**35. UNKNOWN LADY. (PLATE XXI (b))**

LORD CABLE.

Canvas, about  $30 \times 24$  in.

**35A. Called ANNE, LADY NORTH.**

WROXTON ABBEY.

Canvas,  $27\frac{1}{2} \times 23\frac{1}{2}$  in.

No signature nor date visible.

A late inscription on left: *Ann. Dau. of Sir Robt. Cann. Kt. Wife of Sir Dudley North, 3rd son of Dudley, 4th Baron North.*

Another inscription on right (probably earlier): *Anne, Lady North.*

Ann Cann was the widow of Sir Robert Gunning when she married Sir Dudley North. If the inscription be correct she must have been considerably older than her second husband, as Sir Dudley was not born till 1641.

Reproduced in Baker's *Lely, &c.*, i, p. 78, where it is dated c. 1626-30.

1629.

**36. SIR LUCIUS CARY, 2ND VISCOUNT**

LORD FALKLAND.

FALKLAND. (PLATE XXII)

Panel,  $29\frac{1}{2} \times 24$  in.Signed and dated in lower r.-h. corner: *C. J. fecit. 1629.*

Black hair, slight moustache; black slashed doublet, black ribbon over right shoulder; dark grey background. Within painted oval.

Lucius Cary was born at Burford, Oxon., 1610, and slain at Newbury, 20 Sept., 1643. The expression of energy, courage, and frankness in his portrait agrees with the descriptions of Lucius Carey's person given by Aubrey and Clarendon.

The former wrote that 'he was a little man, and of no great strength of body; he had blackish haire something shaggy, and I think his eies black.' (*Letters, &c.*, vol. ii, part 1, p. 351.) And 'my Lord in his youth was very wild, and also mischievous, as being apt to stabbe and doe bloudy mischiefs.' (id. p. 347.)Clarendon (in his *Life*, ed. 1827, vol. i, p. 43) says, 'His presence . . . was in no degree attractive or promising. His stature was low and smaller than most men; his motion not graceful; and his aspect so far from inviting that it had something of simplicity . . . and sure no man was less beholden to nature for its recommendation into the world: but then no man sooner or more disappointed this general and customary prejudice.'**37. LADY MARGARET STEWART.**

DUNROBIN CASTLE.

(PLATE XXIII)

Canvas, about  $30 \times 24$  in.Signed and dated: *C. J. fecit. 1629.*

Lady Margaret was the daughter of James Stewart, 2nd Earl of Moray; she married (1), in 1603, Charles Howard, Earl of Nottingham (1536-1624), and (2) Sir William Monson, 1st Viscount Monson of Castlemaine.

**38. Called LADY FALKLAND.**

NORTHWICK PARK.

Panel,  $16 \times 12\frac{1}{2}$  in.Signed and dated: *C. J. fecit. 1629.*

Red dress embroidered with pearls.

**39. Called LORD FALKLAND.**

NORTHWICK PARK.

Panel,  $16 \times 12\frac{1}{2}$  in.Signed and dated: *C. J. 1629.*

Black slashed doublet, with red ribbon of an order over right shoulder.

1629 (*continued*).

40. SIR ROBERT BRUCE COTTON, BART. BRITISH MUSEUM.  
(1570-1631). (PLATE XXIV)

Panel,  $27 \times 20\frac{1}{2}$  in.

Not signed, but the old attribution seems to be unquestionable.

Inscribed round border of painted oval : *Æsculapius hic librorum aerugo vestustas  
Per quem nulla potest Britonum consumere chartas : R. I.*

On border, two coats of arms and the date '1629'.

Another version or copy, on smaller panel,  $22\frac{1}{2} \times 17$  in., without arms, &c., is at Trinity College, Cambridge. It was in the N. P. E., exhn. 1866, no. 471 ; the catalogue says it is dated 1637.

THOMAS, LORD COVENTRY. N. P. E., 1868 (no. 697, Mr. Thomas Frewen.)

Canvas,  $46 \times 38$  in.

Signed and dated : *C. J. fecit. 1629.*

A replica of Lord Brabourne's portrait.

ROBERT DE VERE, 19TH EARL OF OXFORD. (Plate XXV)

Panel,  $29 \times 24$  in.

SEDELMAYER ARCHIVES.

Signed and dated : *C. J. fecit. 1629.*

Exhibited N. P. E., 1866 (no. 536).

ALDERMAN FRANCIS LE NEVE. (C. H. C. B.) MERCHANT TAYLORS' HALL.

Canvas,  $48 \times 39\frac{1}{2}$  in. Exhibited R. A., 1896.

JOHN HEATH. (C. H. C. B.) KINETON, WOODLEY HOUSE.

EDWARD HEATH.

" " "

GENTLEMAN IN ARMOUR. (J. D. M.) EASTHAMPSTEAD PARK.

Bust  $\frac{3}{4}$  r. : deep lace collar, white scarf, embroidered with fleur-de-lys crescent in green.

Signed : *C. J. fecit. 1629.*

1630.

41. ELIZABETH ALDERSEY, LADY LORD BRABOURNE.  
COVENTRY. (PLATE XXVI)

Canvas,  $46\frac{1}{2} \times 38\frac{1}{2}$  in.

Signed and dated : *C. J. fecit. 1630.*

Inscribed, *Elizabeth Aldersey wife of Lord Keeper Coventry.*

42. Called MARY CAMPION. (PLATE XXVII) DANNY, HASSOCKS.

Panel,  $29 \times 23\frac{1}{2}$  in.

Signed and dated : *C. J. fecit. 1630.*

Red dress, richly embroidered, with slashed sleeves ; grey or pale blue ribbon tied in bows ; large bow, with gold jewel and three pearls on right side of head. Perhaps Eleanor Duffield, married to A. (or H.) Campion, the mother of Mary Campion.

1630 (*continued*).

43. UNKNOWN LADY. (PLATE XXVIII)

MONTAGUE HOUSE.

Canvas, 79 × 49 in.

Full-length, life-size, turned to left, but eyes to front; square-cut red satin dress profusely figured with yellow flowers, trimmed at breast with fine lace frill. The short sleeves are slashed and tied above elbow. Fine lace ruff round arms. A blue and yellow ribbon round the waist meets over the stomacher in an elaborate rosette; another rosette of same colour on bosom. Pearl necklace with small pendant round neck. The brown curling hair or wig conceals the ears, but a pearl-drop ear-ring is visible.

Signed and dated: *Cornelius Johnson fecit 1630*.

The face perhaps bears some resemblance to John Hayls's portrait of Ann Villiers, Countess of Sussex (d. 1661), at Boughton Hall.

44. THOMAS SAVILE, EARL OF SUSSEX

BOUGHTON HALL.

(1591-1656). (PLATE XXIX) (Styled Viscount Savile of Castlebar, from 1628 to 1644.)

Canvas, 80 $\frac{3}{4}$  × 49 $\frac{1}{2}$  in.

I could discover no signature nor date, but in my opinion it is unquestionably by Johnson, and perhaps it may be the companion to the foregoing (no. 43).

SIR ROBERT HEATH (1575-1649).

(C. H. C. B.) KINETON.

Said to be signed and dated: 1630.

Reproduced in Baker's *Lely, &c.*, i, p. 80.

(A larger portrait of apparently the same sitter, in robes (on canvas, 48 × 40 in.), was exhibited at the N. P. E., 1866, no. 637, by the 11th Earl of Home. It was then called Sir Orlando Heath.

Another portrait of Sir Robert Heath (canvas, 30 × 24 in.), was also exhibited N. P. E., 1866, no. 452, by St. John's College, Cambridge.)

EDMUND WALLER.

LORD BURNHAM.

Said to be inscribed: *Aet. 25. 1630* (Dallaway's note, Walpole's *Anecdotes*, i, p. 214).

(There is another portrait of Waller, in the Bodleian, which is perhaps a copy of the above.)

UNKNOWN LADY.

CHRISTIE'S, 12 July, 1912.

Panel, 29 $\frac{1}{2}$  × 24 in. Said to be signed with initials and dated: 1630.

In blue dress, with slashed sleeves.

A LADY OF THE FAMILY OF SIR JOHN DAVIES, of Beere Court, Pangbourne.

Panel 29 $\frac{1}{2}$  × 24 $\frac{1}{2}$  in. (Plate XXX)

SEDELMAYER ARCHIVES.

Within painted oval: said to be signed and dated in lower r.-h. corner of border: *C. J. fecit. 1630*.

Exhibited at 'Le Portrait', Brussels, 1897.



1631.

45. ANNE CLIFFORD, COUNTESS OF DORSET, TYTHROP HOUSE, THAME.  
 PEMBROKE AND MONTGOMERY. (PLATE XXXI)

Canvas, abt. 30 × 25 in.

Signed and dated : *C. J. fecit. 1631.*

Pink bodice, edged with lace ; pearl necklace with jewelled cross.

(Anne Clifford's portrait in the Wilton Family Piece by Van Dyck was painted two years later.)

46. Called LETTICE, LADY FALKLAND. CHRISTIE'S, 7 JULY, 1916, no. 82.  
 (PLATE XXXII)

Panel, 30 $\frac{1}{4}$  × 24 $\frac{1}{4}$  in. Signed and dated : *C. J. fecit. 1631.*

Black dress, with grey and yellow bows and ribbons.

47. UNKNOWN MAN. BULSTRODE.

About 25 × 20 in. Signed and dated : *C. J. fecit. 1631.*

From the Bernal Osborne collection.

48. PETER COURTHOPE of Goddards Green, DANNY, HASSOCKS.  
 Cranbrook. (PLATE XXXIII)

Panel, 29 × 24 in. Signed and dated : *Co. J. fecit. 1631.*

49. ANNE CAMPION (about 1631). (PLATE XXXIV) DANNY, HASSOCKS.

Canvas, 28 $\frac{1}{2}$  × 24 $\frac{1}{2}$  in.

No signature, nor date, but canvas has been cut down.

50. LADY ELIZABETH CAMPION. DANNY, HASSOCKS.

Daughter of Sir William Stone, married to Sir William Campion.

Panel, 28 $\frac{3}{4}$  × 23 $\frac{1}{2}$  in. Signed and dated : *Co. J. fecit. 1631.*

51. UNKNOWN LADY, with Coat of Arms. CHARLTON PARK.

Signed and dated : *C. J. fecit. 1631.*

ELIZABETH ALDERSEY, LADY COVENTRY.

N. P. E., 1868, no. 701  
 (Mr. T. Frewen).

Canvas, 46 × 37 in.

Said to be signed and dated : *C. J. fecit. 1631.*

Replica of Lord Brabourne's portrait.

WILLIAM CAVENDISH. (Plate XXXV) N. P. E., 1866, no. 370 (Mr. Chas. Winn).

Canvas, 60 × 38 in.

(Probably 3rd Earl of Devonshire, 1617-1684.)

Said to be signed and dated : *Johnson, pinxit, 1631.*

Apparently the portrait now in possession of Lord St. Oswald.

1631 (*continued*).

YOUNG LADY : UNKNOWN.

DOWDESWELL ARCHIVES.

Panel, 16 × 13 in.

Said to be signed and dated : *C. J. 1631*.

About 1631.

52. THOMAS, LORD KEEPER COVENTRY.

THE GROVE, WATFORD.

(PLATE XXXVI)

Canvas, 50 × 41 in.

Turned to left, with right hand on the Great Seal ; in scarlet and white robes.

Exhibited N.P.E., 1866, no. 642, by the Earl of Clarendon.

(Replicas of head and bust in N.P.G., no. 716. Other versions in Inner Temple Hall, in possession of Lady Margaret Jenkins, and (according to Mr. Baker) at Charlecote and St. Giles's House.)

1632.

53. 1ST VISCOUNT FALKLAND (1576-1633).

LORD FALKLAND.

(PLATE XXXVII)

Panel, 29 × 24½ in.

Signed and dated : *Co: J. fecit 1632*.

Facing half to right, in painted oval ; dark brown hair, lights on it greyish ; love-lock on left tied with red ribbon. Slashed grey doublet and sleeves ; small round gold buttons in front ; dress embroidered with thin black scroll-pattern designs, and the edges with gold and silver embroidery. Brownish background.

54. 1ST LADY FALKLAND (born about 1585).

LORD FALKLAND.

(PLATE XXXVIII)

Panel, 28 × 24½ in. Signed and dated : *Co: J. fecit 1632*.

Facing half to left, within painted oval. Red, white, and yellow flowers, with yellowish leaves, as wreath at back of head ; love-lock on left side tied with yellow ribbon. Hair lightish brown, red dress, richly embroidered. Lace collar at throat, opening at breast ; pearl necklace and ear-rings ; crucifix with pendants hanging in front of breast, yellow bow in front of corset ; thin black cord round neck, but no ring is visible. Dark background.

These two portraits are of rare distinction and charm.

## CHRONOLOGICAL LIST OF PORTRAITS

1632 (*continued*).

## 55. SIR HUGH MYDDLETON.

WELBECK ABBEY.

Canvas,  $48\frac{1}{2} \times 39$  in.

Signed and dated.

## ANOTHER VERSION.

Goldsmith's Hall.

" " Canvas,  $48\frac{1}{2} \times 39\frac{1}{2}$  in.

CHRISTIE'S, 4 April, 1908.

(Perhaps N. P. E., 1866, no. 478, Rev. J. M. St. C. Raymond.)

Probably same date.

## ELIZABETH OLMSTED, LADY MYDDLETON.

Canvas,  $50 \times 39$  in.

(R. W. G.) DUKE OF PORTLAND.

## ANOTHER VERSION.

N. P. E., 1866, no. 483, Rev. J. M. St. C. RAYMOND.

## ANNE, LADY HOBART.

(C. H. C. B.) CLAYDON HOUSE.

Said to be signed and dated.

Illustrated in *Memoirs of the Verney Family*, i, p. 197.

## SIR R. FANSHAWE (?).

(C. H. C. B.) NUNEHAM.

## LADY FANSHAWE (?).

" "

## A LADY—KINGSMILL FAMILY.

(R. W. G.) LONGFORD CASTLE.

## PENELOPE NOEL.

(R. W. G.) CORSHAM COURT.

## 2ND EARL OF LEICESTER.

(R. W. G.) PENSHURST PLACE.

About 1632.

## DOROTHY PERCY, COUNTESS OF LEICESTER. (Plate XXXIX)

Canvas,  $29 \times 24\frac{1}{2}$  in.

FRENCH GALLERY.

No date nor signature reported.

From the Townshend Collection.

## SIR HENRY WOTTON. (Engraved.)

BODLEIAN, OXFORD.



## 1633.

## 56. CHARLES I. (PLATE XL)

BELHUS.

Panel, about 29 × 24 in.

Signed and dated : *C. J. fecit 1633*—the last figure was at first a '2'.

Probably painted for Lord Newburgh, Chancellor of the Exchequer.

Compare with the double portrait of Charles I and Henrietta Maria, at Florence.

## 57. SIR WILLIAM CAMPION. (PLATE XLI)

DANNY, HASSOCKS.

Panel, 29 × 24 in.

Signed and dated : *C. J. fecit 1633*—but the last figure may be a '5'.

Called LADY DARNLEY. (Plate XLII)

Formerly ARTHUR KAY, Esq., F.S.A.

Apparently signed and dated : *C. J. fecit. 1633*. But I am not sure that the last figure may not be a '5'.

Red bodice.

UNKNOWN LADY.

DOWDESWELL ARCHIVES.

Panel, 30½ × 25 in. Signed and dated : *C. J. fecit. 1633*.Illustrated in Baker's *Lely, &c.*, i, p. 82.

WILLIAM ALABASTER.

ENGRAVED.

## 1634.

## 58. LETTICE, VISCOUNTESS FALKLAND.

LORD FALKLAND.

(PLATE XLIII)

Daughter of Sir Richard Morison, of Tooley Park; wife of Lucius Cary, 2nd Viscount Falkland. She was born 1611 or 1612, and died Feb. 1646-7, æt. 35.

Canvas, 30 × 25 in.

Signed and dated : *Cornelius Johnson. 1634*.

Brown hair, pearl ear-rings, two rows of pearls round neck; point lace collar, with lace-edged insertion of lawn covering breast. Faded purple bow over collar in front of breast. Black dress, with dark green bow on right side of waist over looped ribbon of faded purple. Dark green bow in hair; background, brownish grey.

## 59. CATHERINE, COUNTESS OF BEDFORD.

WOBURN ABBEY.

Catherine Bridges, daughter of Giles Bridges, 3rd Lord Chandos, and wife of Francis, 4th Earl of Bedford. Died 1641.

Full-length, life-size.

Signed and dated : *Cornelius Johnson fecit. 1634*.

1634 (*continued*).**60. LADY JUXON.** (Born 1608.)

ST. ALBAN'S COURT.

Canvas, 30 × 24½ in.

Signed and dated : *C. J. fecit. 1634.*

## PORTRAIT OF A LADY. (Plate XLIV)

SEDELMAYER ARCHIVES.

Canvas, 29 × 24 in. Signed and dated : *C. J. fecit. 1634.*

## SIR RALPH VERNEY (1613-1696).

(C. H. C. B.) CLAYDON HOUSE.

Canvas, 30 × 25 in. Said to be signed and dated : 1634.

Exhibited N. P. E., 1866, no. 612 (Sir Harry Verney, Bt.).

Illustrated in Baker's *Lely, &c.*, i, p. 84; and *Memoirs of the Verney Family*, i, p. 112.

1635.

**61. Called 1ST VISCOUNT FALKLAND.** (Plate XLV) LORD FALKLAND.

Panel, 29½ × 23½ in.

Signed and dated : *C. J. fecit. 1635.*

Grey hair and beard, moustache darker in parts; stiff circular ruff with lace edges, upstanding; two gold pendants hanging from bands in front. Black figured dress.

This portrait does not agree with the other portrait by Johnson, painted in 1632 (see no. 53), nor with the full-length in the same collection ascribed to Gheeraerts: besides, the 1st Lord Falkland died in 1633.

Query, a posthumous portrait of Sir Edward Cary (b. abt. 1540, d. 1618), father of 1st Viscount, copied or adapted by Johnson from an earlier original?

**62. UNKNOWN MAN.**

FLIXTON HALL.

Canvas, about 30 × 24 in.

Dated 1635, but signature not visible.

**63. Called QUEEN HENRIETTA MARIA.**

J. THURSBY PELHAM, ESQ.

Canvas, 29 × 24½ in.

Signed and dated : *Co. J. fecit. 1635.*

## JUDITH LADY PELHAM. (Plate XLVI)

(C. H. C. B.) DOWDESWELL ARCHIVES.

Said to be signed and dated, 1635.

Inscribed : *Judith Daughter of S<sup>r</sup>. Rob<sup>t</sup>. Honeywood by Alice Burnham. Married S<sup>r</sup>. Nic<sup>s</sup>. Pelham, her 1<sup>st</sup>. husband was — Shirley.*

Judith, 1st dau. of Sir Robert Honeywood, Kt., of Pett in Charing, Co. Kent, widow of



1635 (*continued*).

John Shurley of Lewes, was the second wife of Sir Thomas Pelham (1597-1654). She was born 1602, married Sir Thomas in 1637, and died in 1638.

SIR HARRY LEE OF DITCHLEY.

(C. H. C. B.) CLAYDON HOUSE.

Canvas, 30 × 24 in.

Said to be signed and dated : 1635.

Exhibited N. P. E., 1866, no. 618 (Sir Harry Verney, Bt., M.P.).

Illustrated in *Memoirs of the Verney Family*, i, p. 241.

MRS. HENSLOW.

(C. H. C. B.) CLAYDON HOUSE.

Daughter of Sir William Uvedale.

Said to be signed and dated : 1635.

Illustrated in *Memoirs of the Verney Family*, i, p. 313.

UNKNOWN MAN.

SIR WHITWORTH WALLIS.

Canvas, 30 × 24 in.

Signed and dated : *C. J. fecit. 1635.*

UNKNOWN MAN.

CHRISTIE'S, 12th July, 1912.

Canvas, 29½ × 24½ in.

With black slashed sleeves and deep lace collar.

Said to be signed and dated : 1635.

Perhaps the same as the preceding entry.

UNKNOWN MAN.

(J. D. M.) EASTHAMSTEAD PARK.

In black coat ; manifold falling ruff ; wearing gold chain, from which is suspended an ornament—a lion rampant, surmounted by a coronet.

30 × 25 in., oval spandril.

Signed : *C. J. fecit. 1635.*

1636.

64. PORTRAIT OF THE ARTIST.

NATIONAL PORTRAIT GALLERY.

(Frontispiece)

Canvas, 30 × 24¾ in.

Signed and dated : *C. J. Fecit 1636.*

Exhibited N.P.E., 1866, no. 502 (Lord Ravensworth).

65. ANNE LADY MASTER. (PLATE XLVII)

LADY CAPEL CURE.

Born 1607. Daughter of Sir James Oxenden, and married to Sir Richard Master, Kt., of Canterbury and East Langdon, Kent.

Canvas, 29 × 24 in.

Said to be signed and dated : *C. J. 1636.*

Formerly at Broome Park in the Oxenden Collection.

1636 (*continued*).

- 66. ANNE, WIFE OF HENRY OXENDEN,** LADY CAPEL CURE.  
 OF MAYDEKEN. (PLATE XLVIII)  
 The eldest daughter of Sir Samuel Peyton, of Knowleton, Kent.  
 Canvas,  $28\frac{1}{2} \times 23$  in.  
 Signed and dated: *C. J. fecit. 1636.*  
 Formerly at Broome Park in the Oxenden Collection.
- 67. BARBARA LADY MAN.** LADY CAPEL CURE.  
 Daughter of Sir Edward Master, Kt., M.P., of East Langdon, Kent.  
 Canvas,  $29 \times 24$  in.  
 Signed and dated: *C. J. fecit. 1636.*  
 Formerly at Broome Park in the Oxenden Collection.
- 68. MARGARET LADY OXENDEN.** LADY CAPEL CURE.  
 Margaret Nevinson, daughter of Thomas Nevinson, Esq., of Estrý, Kent, married Sir James Oxenden.  
 Canvas,  $30 \times 25$  in.  
 Signed and dated: *C. J. fecit. 1636.*  
 Formerly at Broome Park in the Oxenden Collection.
- 69. MRS. ELIZABETH NUTT.** LADY CAPEL CURE.  
 Daughter of Sir Edward Master, Kt.  
 Canvas,  $30 \times 25$  in.  
 No signature, but written on back of canvas, *C. Johnson, pinxit.*  
 Formerly at Broome Park in the Oxenden Collection.
- 70. DOROTHY GODFREY.** SIR BRYAN GODFREY-FAUSSETT.  
 (PLATE XLIX)  
 Canvas, abt.  $29 \times 24$  in.  
 Signed and dated: *C. J. fecit. 1636.*  
 Inscription on back:—*Daughter of Thomas Wilde, of St. Martin's, near Canterbury, Esq., by the heiress of Stoughton. She was first married to Peter Godfrey of Lydd, Esq., by whom she had Sir Thomas Godfrey of Heppington, Knt., Sir Peter Godfrey of Lydd, Knt., and Anne, the wife of Sir Richard Hardres of Hardres Court, Bart. Her second husband was Sir Thomas Hamon, Knt. By whom she had no issue.*  
 She was born 1585-90, and died 1644.
- 71. UNKNOWN LADY.** (PLATE L) H. BENDIXSON, ESQ.  
 Canvas, abt.  $29 \times 24$  in.  
 Signed and dated: *C. J. fecit. 1636.*



**72. UNKNOWN LADY. (PLATE LI)**

LESLIE J. FRIEDLANDER, ESQ.

Canvas, 29 × 24 in.

Signed and dated: *C. J. fecit. 1636.*

See below, no. 73.

**73. UNKNOWN MAN. (PLATE LII)**

MESSRS. AGNEWS' ARCHIVES.

Canvas, 30 × 25 in.

Signed and dated: *C. J. fecit. 1636.*

Another portrait of the same sitter which was formerly in the possession of Mr. Arthur Kay, F.S.A., was called WILLIAM LENTHALL, Speaker of the House of Commons. It was on canvas, 30 × 25 in., but there is no record of any signature or date. Comparison of this portrait with a photograph in the Victoria and Albert Museum (S.K., 1865, no. 760) of Samuel Cooper's miniature of Lenthall dated 1652, shows marked similarity of features, with an equally marked difference of bearing and expression. Lenthall was 45 years of age in 1636, which appears to be the age of Johnson's sitter: Lenthall was 61 when Cooper limned him, but he looks older, at least in the photograph.

If the UNKNOWN MAN of the Agnew Archives represents William Lenthall, it is probable that Mr. Friedlander's UNKNOWN LADY represents Lenthall's wife, or daughter, as the two portraits have the same provenance. Mr. Friedlander's portrait was at one time called LADY BOWYER, though without any justification, as it bears no resemblance to the well-authenticated portrait of Lady Bowyer at St. Alban's Court.

Mr. Baker mentions a portrait of William Lenthall at Besselsleigh, which he dates conjecturally, 1620.

**74. SIR DUDLEY DIGGES.**

ST. ALBAN'S COURT.

Canvas, 29 × 24 in.

Signed and dated: *C. J. fecit. 1636.*

**75. LADY ADYE (*née* Hammond).**

ST. ALBAN'S COURT.

Canvas, 25 × 19 in.

Signed and dated: *C. J. fecit. 1636.*

**76. LADY THYNNE (*née* Hammond).**

ST. ALBAN'S COURT.

Canvas, 30 × 25 in.

Inscribed on frame: *Corn' Jansen, 1642*, but signed and dated: *C. J. fecit, 1636.*

1636 (*continued*).

- 77. ISAAC BARGRAVE, DEAN OF CANTERBURY** C. E. GUNTHER, ESQ.  
(1586-1643). (PLATE LIII)

Canvas, 29 × 24 in.

Signed and dated : *C. J. 1636*.

ISAAC BARGRAVE, DEAN OF CANTERBURY.

N. P. E., 1866, no. 550

Canvas, 29 × 24 in.

(DEAN OF CANTERBURY).

No record of date or signature.

The head and collar-band are similar in both versions, but in this version the Dean wears a white surplice with hood, and holds his seal in the right hand, while in Mr. Gunther's version he is dressed in black and holds the seal in his left hand.

UNKNOWN LADY. (Plate LIV)

DOWDESWELL ARCHIVES.

Canvas, 31½ × 25 in.

Signed and dated : *C. J. fecit, 1636*.

LORD WATERPARK. (Plate LV)

SEDELMAYER ARCHIVES.

Canvas, 28 × 24½ in.

Signed and dated : *C. J. Fecit 1636*.

Exhibited, 'Le Portrait', Brussels, 1897.

Hoogendijk Sale, Amsterdam, 1912, no. 36.

LADY WATERPARK. (Plate LVI)

SEDELMAYER ARCHIVES.

Canvas, 29½ × 24½ in.

Signed and dated : *C. J. fecit. 1636*.

FRANCES, LADY NORTH.

(C. H. C. B.) WROXTON ABBEY.

Frances Brockett, wife of 3rd Lord North.

Said to be signed and dated : *1636*.

1637.

- 78. UNKNOWN LADY. (PLATE LVII)**

CHRISTIE'S, 7 JULY, 1916.

Canvas, 29½ × 24¼ in.

Signed and dated : *C. J. fecit. 1637*.

From Collection of Sir Thomas Aston.

- 79. MARGARET CAMPION. (PLATE LVIII)**

DANNY, HASSOCKS.

Married Sir William Crayford.

Canvas, 28½ × 24½ in.

Signed and dated : *C. J. fecit. 1637*.



1637 (*continued*).

80. RICHARD MASTER (1608-1669).

LADY CAPEL CURE.

Of Canterbury and East Langdon, Kent, Esq., married Anne, dau. of Sir James Oxenden.

Canvas, 31 × 25 in.

Signed and dated : *C. J. fecit. 1637.*

Oxenden Collection, formerly at Broome Park.

A PHYSICIAN.

(R.W.G.) LORD BOSTON.

Canvas, 49 × 39½ in.

Signed and dated : 1637.

Exhibited R. A., 1908.

ELIZABETH DACRE, WIFE OF LORD WILLIAM HOWARD, whole length, inscribed : *Aet. 73. 1637*, at Castle Howard, said to be by Johnson, and a whole length of the lady's husband, are referred to in WALPOLE, i, p. 214 *n*.

### Undated Portraits of about 1635-1637.

81. SIR HENRY OXENDEN, Bart. (1614-1686).

LADY CAPEL CURE.

(PLATE LIX)

Canvas, 30 × 25 in.

No signature, nor date.

Formerly at Broome Park in the Oxenden Collection.

82. HENRY OXENDEN, OF MAYDEKEN

LADY CAPEL CURE.

(1609-1670).

Canvas, 30 × 24 in.

Inscribed : *Ars Maxima integritas.*

Black doublet, stiff white collar.

Formerly at Broome Park in the Oxenden Collection.

UNKNOWN LADY.

CHRISTIE'S, 19 June, 1911.

29 × 24 in.

With black head-dress : lace collar, &c.

UNKNOWN LADY. }  
UNKNOWN MAN. } A Pair. (Plate LX)

LEGGATT BROTHERS' ARCHIVES.

SIR RICHARD WYNN, Bart. (1588-1649).

Son of Sir John, 1st Bart., groom of chamber to Charles I, while Prince of Wales, whom he accompanied to Spain in 1623; Treasurer to Queen Henrietta Maria.

Engraved by F. Bartolozzi, and inscribed : *Corn<sup>s</sup>. Johnson pinxt.* Plate to Pennant's *Tour in Wales*, 1784.

Exhibited British Instn., 1820, by Sir W. W. Wynn.

See WALPOLE (i, p. 213, note), where this portrait is said to be at Wynnstay.

1638.

- 83.** Called BRIDGET CROMWELL, CHEQUER'S COURT.  
MRS. FLEETWOOD. (PLATE LXI(a))  
Canvas, 34 × 24 in.  
Signed and dated : *C. J. fecit. 1638.*  
Inscribed : *Bridget M<sup>rs.</sup> Fleetwood, dau. of Oliver Cromwell.*  
Exhibited N.P.E., 1868, no. 727 (Lady Frankland Russell).  
As Bridget Cromwell was born in 1624, she could only have been fourteen years of age when the portrait was painted. See also no. 86.
- 84.** THOMAS, 1ST EARL OF ELGIN. CHARLTON PARK.  
Canvas, full-length.  
Dated, 1638, but signature not visible.
- 85.** DIANA, COUNTESS OF ELGIN. CHARLTON PARK.  
Canvas, full-length.  
No date nor signature visible.

About 1638.

- 86.** Called MARY CROMWELL, LADY FAUCONBERG. (PLATE LXI(b)) CHEQUER'S COURT.  
Canvas, 29 × 25 in.  
No signature nor date visible.  
Inscribed : *Mary, M<sup>rs.</sup> Fauconberg, dau. of Oliver Cromwell. By Cornelius Janson.*  
Exhibited N.P.E., 1868, no. 729 (Lady Frankland Russell).  
The identification of this portrait, like its companion, no. 83, is very doubtful.
- 87.** LADY LUCY PELHAM. (PLATE LXII) J. THURSBY PELHAM, ESQ.  
Canvas, 29 $\frac{3}{4}$  × 25 in.  
Daughter of Robert Sidney, 2nd Earl of Leicester. Married in 1647 to Sir John Pelham, 3rd Bart.
- 88.** CATHERINE VANE. (PLATE LXIII) J. THURSBY PELHAM, ESQ.  
Fifth daughter of Sir Henry Vane, the Elder. She was active as a Preacher during the Civil War.  
Called LADY DOROTHY GODOLPHIN. (Plate LXIV) SEDELMAYER ARCHIVES.  
Canvas, 30 × 24 $\frac{1}{2}$  in.  
No information about signature and date.



1639.

89. UNKNOWN MAN.

WELBECK ABBEY.

Oval,  $2\frac{1}{8} \times 1\frac{11}{16}$  in. In oil on copper.

Signed on reverse: *C. Johnson Fecit 1639.*

No. 78 in Mr. Goulding's catalogue of WELBECK ABBEY MINIATURES (vol. iv, *Walpole Society*); reproduced on PLATE XIV.

Called THE DUKE OF NEWCASTLE. (Plate LXV)

Formerly in possession of  
ARTHUR KAY, Esq., F.S.A.

Mr. Kay informs me that this large canvas was signed and dated: 1639.

The portrait bears a striking likeness to Johnson's portrait of Sir John Webster, engraved by T. Matham.

About 1639.

90. PORTRAIT OF A LADY IN BLUE.

DULWICH GALLERY, no. 89

(PLATE LXVI)

Canvas,  $30 \times 25$  in.

Traces of signature—*C. J.*—partly visible, but no date can be seen.

In bad condition, through neglect; the varnish is dark and opaque. But in spite of this the beautiful harmony of its tone and colour can be divined.

At one time attributed to Van Dyck.

91. PORTRAIT OF A LADY IN WHITE.

DULWICH GALLERY, no. 80.

Canvas,  $28\frac{1}{4} \times 20\frac{3}{8}$  in.

The brown and opaque varnish, which is cracked, obscures the work.

No signature is visible.

ELIZABETH COCKAYNE, VISCOUNTESS FANSHAWE.

(C.H.C.B.) ABBERLEY HOUSE, GREAT SHELFORD.

Fourth dau. of Sir William Cockayne, of Rushton, Co. Northampton; second wife of Viscount Fanshawe.

She was born 2nd April, 1609, married 24th June, 1629, and buried 27th Feb., 1668.

Life-size; full-length.

Not signed.

GEORGE SANDYS (1578?–1643).

Plate in Nash's *History of Worcestershire*, 1781, from picture by C. Johnson, at Ombersley.

SPENCER COMPTON, 2ND EARL OF NORTHAMPTON (1601–1643).

Canvas,  $30 \times 25$  in.

Exhibited N. P. E., 1866, no. 595 (Marquis of Northampton).

No information about signature nor date.

1640.

92. HENRY LORD CLIFFORD, 5TH EARL OF CUMBERLAND. (PLATE LXVII) MESSRS. AGNEWS' ARCHIVES.

Canvas, 30 × 25 in.

Signed and dated : *C. J. 1640.*

93. Called ELEANOR DUFFIELD. (PLATE LXVIII) DANNY, HASSOCKS.

Canvas, 29 × 14½ in.

Signed and dated : *C. J. Fecit. 1640.*

Red dress, green bow on breast, flowers in hair.

More probably Mary Campion, her daughter who married Sir Edward Gresham.

About 1640.

94. ARTHUR, LORD CAPELL AND FAMILY.

CASSIOBURY.

Canvas, 63 × 102 in.

Exhibited N.P.E., 1866, no. 794 (Earl of Essex).

*Vertue MSS.* 23071, f. 16 :—'next room a large Family piece of . . . Lord Essex (great grandfather to the present Erl.) sitting, himself in black, his Lady by him, with five children. A prospect of his garden. This picture is by Cornelius Janson. Fecit. At first sight I could not tell who it was painted by. But I was soon convinced by his name. But the composition and disposition is not equal to his single heads or pictures.'

Apparently Vertue saw a signature, which I was not able to do ; but the light was bad. I have no doubt whatever that the picture is by Johnson. The date is fixed approximately by the ages of the children.

Arthur Capell, of Hadham Parva, Herts., and Rayne Hall, Essex, was born 20th Feb., 1603/4, at Hadham ; succeeded his grandfather in Apl., 1632 ; M.P. of Herts. in Short Parliament, April to May, 1640. Created Baron Capell of Hadham, 5th Aug., 1641 : married, 28th Nov., 1627, Elizabeth, dau. and heir of Sir Charles Morrison, Bt., K.B.

The eldest son, Arthur, was born 28th Jan., 1631/2 ; May was born Dec., 1630 ; Elizabeth, June, 1633 ; Henry, March, 1637/8 ; and Theodosia, the infant in arms in the painting, Jan., 1639/40.

About 1640 (*continued*).

95. GENERAL IRETON (1611-1651). (PLATE LXIX) WELBECK ABBEY  
 Panel,  $29\frac{3}{4} \times 24$  in. (no. 245).  
 No record of date or signature.  
 From the Northwick Collection.

96. UNKNOWN LADY. (PLATE LXX) FROM COLLECTION OF  
 Canvas,  $29\frac{1}{4} \times 24\frac{1}{4}$  in. SIR THOMAS ASTON.

UNKNOWN MAN. FRENCH GALLERY ARCHIVES.  
 Perhaps Philip Herbert, Earl of Montgomery, and 4th Earl of Pembroke.  
 See 'Two Anonymous Portraits by Cornelius Johnson', *The Walpole Society*, vol. vi,  
 p. 9 *sq.*, and Plate V.

SIR EDWARD DERING.  
 Engraved by G. Glover, and inscribed: *Cor. Johnson pinxit.*  
 Inscription on Engraving: *Dñs Edoardus Dering de Surenden-Dering in Comitatis Kancij miles et Baronettus, et pro Comitatu prædicto miles ad Parliamentum. Aº. Dñi. 1640.*

1641.

- THOMAS POPE, 2ND EARL OF DOWNE. (C. H. C. B.) DITCHLEY.  
 Canvas,  $30 \times 25$  in.  
 Said to be signed and dated: 1641.  
 Illustrated in the Ditchley Catalogue.

About 1641.

- LUCY, COUNTESS OF DOWNE. DITCHLEY.  
 Canvas,  $30 \times 25$  in.  
 Illustrated in the Ditchley Catalogue.

1642.

97. SIR JOHN DORMER. ST. ALBAN'S PLACE.  
 Canvas,  $30 \times 25$  in.  
 Signed and dated: *C. J. fecit. 1642.*

98. LADY DORMER (*née* Hammond). ST. ALBAN'S PLACE.  
 Canvas,  $30 \times 25$  in.  
 Signed and dated: *C. J. fecit. 1642.*



1643.

## 99. SIR GEORGE JUXON.

ST. ALBAN'S PLACE.

Canvas,  $30 \times 24\frac{1}{2}$  in.Signed and dated: *C. J. fecit. 1643.*

1644.

## 100. APOLONIUS VETH.

NATIONAL GALLERY (1320).

Canvas,  $30\frac{1}{2} \times 24\frac{1}{2}$  in.Signed and dated: *C. J. fecit. 1644.*

A. Veth was a Councillor of Middelburg and Burgomaster in 1632.

## 101. CORNELIA REMOENS, WIFE OF A. VETH. NATIONAL GALLERY (1321).

Canvas,  $30\frac{1}{2} \times 24\frac{1}{2}$  in.Signed and dated: *C. J. fecit. 1644.*

1646.

## UNKNOWN LADY.

R. A. 1893 (M. H. COLNAGHI).

Canvas,  $42 \times 33$  in.

Three-quarter figure standing to left, looking towards spectator; black dress, wide sleeves turned up with white lace, white bodice, brown curly hair, falling over shoulders; pearl ornaments, string of pearls in hand; grey background.

Said to be signed and dated: *Cornelius Jansen van Ceulen fecit. 1646.*

1647.

JOHN HAMILTON, 1ST LORD BARGANY (d. 1658). CAPTAIN DALRYMPLE HAMILTON.  
(Plate LXXI (a))Said to be signed and dated: *Cornelius Jansen, 1647.*

1649.

102. WILLIAM, 2ND DUKE OF HAMILTON,  
AND JOHN, DUKE OF LAUDERDALE.

DUKE OF HAMILTON.

Canvas,  $62\frac{1}{2} \times 39$  in.Signed and dated: *Cornelius Jonson v C. fecit 1649.*

On loan to the Scottish National Portrait Gallery.

## PORTRAIT OF A LADY AND CHILD.

Signed and dated: 1649.

PHOTOGRAPH PUBLISHED BY  
MESSRS. MANSELLS.



About 1651.

OLIVER ST. JOHN (1598?-1673). (Plate LXXII)

Engraved by Mrs. D. Turner, 'from an original picture by Jansen in the possession of Lady Olivia Sparrow'.

Chief Justice. He went to Holland in 1651, to negotiate an alliance between the United Provinces and England.

1652.

UNKNOWN LADY. (Plate LXXI (b))

Canvas, 34 × 28 in.

Said to be signed and dated: *C. Jansen van Ceulen, 1652.*

FORMERLY IN POSSESSION  
OF A. KAY, ESQ., F.S.A.

1653.

UNKNOWN MAN. (Plate LXXIII)

Canvas, 42½ × 34 in.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1653.*

Exhibited R. A., 1885 (D. P. Sellar).

SEDELMAYER ARCHIVES.

1654.

103. RICHARD CROMWELL. (Plate LXXIV)

Canvas.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1654.*

Inscribed, top l.-h. corner: *Rich<sup>d</sup> Cromwell Lord Protector ob. 1712 æt. 86.*

PRINCE SMITH, ESQ.

104. DOROTHY, WIFE OF  
RICHARD CROMWELL. (Plate LXXV)

Canvas.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1654.*

Inscribed: *Dorothy Maior wife of Rich<sup>d</sup> Cromwell ob. 1676 æt. 49.*

PRINCE SMITH, ESQ.

LADY IN BLACK DRESS.

Panel, 29½ × 24 in.

Said to be signed and dated: 1654.

SEDELMAYER ARCHIVES.

105. UNKNOWN LADY. (Plate LXXVI)

Canvas.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1654.*

MRS. STEWART MACKENZIE.

About 1654 (*continued*).

106. UNKNOWN MAN. (PLATE LXXVII) MRS. STEWART MACKENZIE.

Canvas. Companion to no. 105.

Signature not seen.

107. UNKNOWN LADY.

RAVENSWORTH CASTLE.

Canvas.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1654*.

108. UNKNOWN MAN.

RAVENSWORTH CASTLE.

Canvas.

Companion to no. 107.

No note as to signature.

109. ADRIAAN VAN BLYENBURGH.

RIJKS MUSEUM, AMSTERDAM.

Canvas, 29 × 24 in.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1654*.

About 1654.

110. UNKNOWN MAN IN ARMOUR.

NATIONAL GALLERY OF

(PLATE LXXVIII)

IRELAND (no. 532).

Canvas, 29½ × 25½ in.

No signature nor date visible.

1655.

III. UNKNOWN LADY. (PLATE LXXIX)

FORMERLY IN POSSESSION

Canvas, 40 × 32 in.

OF MRS. JOSEPH.

Signed and dated: *Cornelius Jonson van Ceulen fecit 1655*.

Exhibited R.A., 1889, and Guildhall, 1911.

It has been suggested that this is a portrait of Anna Maria van Schurman (1607–1678); a portrait of this learned lady in the Lille Museum is said to be by Johnson.

1656.

Called DR. WILLIAM HARVEY.

SEDELMAYER ARCHIVES.

Canvas, 44½ × 35½ in.

Said to be signed and dated: *Cornelius Jonson van Ceulen, 1656*.



## 1657.

**112. WILLIAM III AS A BOY. (PLATE LXXX)**NATIONAL PORTRAIT  
GALLERY, no. 272.Canvas,  $29\frac{1}{2} \times 22$  in.

No information given in official catalogue as to signature or date.

Probably the portrait exhibited at N.P.E., 1867, no. 3 (Earl Howe), which was stated to be signed and dated: *Cornelius Jonson van Ceulen, fecit 1657*.

A portrait described as by 'Cor. Johnson, 1657', of 'King James when a child highly finished', was sold by auction by Messrs. Prestage and Hobbs, at their Great Room at the end of Saville Row, near Conduit Street, Hanover Square, on Thursday, 1st April, 1762 (lot 43).

**113. ANNA MARIA VAN SCHURMAN.**

CHRISTIE'S, 7 JULY, 1922.

Panel,  $11\frac{1}{2} \times 9\frac{1}{2}$  in. In monochrome.Signed and dated: *Cornelius Johnson v. C. fecit 1657*.

Collection of the late Ralph Brocklebank, Esq.

## About 1657.

**114. GENTLEMAN IN BLACK.**

DULWICH GALLERY, no. 564.

Canvas,  $35\frac{1}{2} \times 27\frac{1}{2}$  in.

Damaged in cleaning, when signature and date were removed.

Dated conjecturally by Mr. Collins Baker, 1657.

## 1660.

## UNKNOWN LADY.

DOWDESWELL ARCHIVES.

Canvas,  $45 \times 35\frac{1}{2}$  in.

Said to be signed and dated: 1660.







JOHN BRIDGEMAN, BISHOP OF CHESTER, 1616.

HERE ATTRIBUTED TO CORNELIUS JOHNSON.

*Weston Hall.*





LADY ELIZABETH STUART, AFTERWARDS COUNTESS OF ARUNDEL.  
BY CORNELIUS JOHNSON, 1619.

*Northwick Park.*







UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1619.







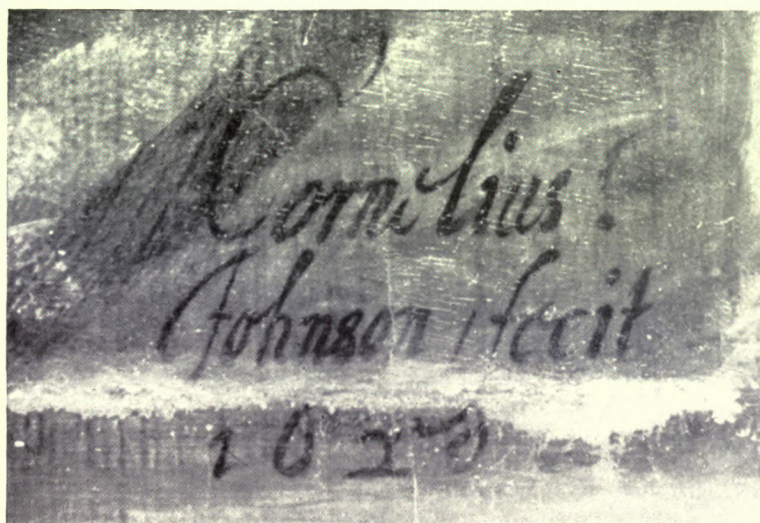
SIR ALEXANDER TEMPLE.  
BY CORNELIUS JOHNSON, 1620.  
*Northwick Park.*







(a)  
YOUNG MAN, UNKNOWN.  
BY CORNELIUS JOHNSON, 1620.  
*Holburne Art Museum, Bath.*



(b)  
SIGNATURE ON THE ABOVE.







JOHN FLETCHER.  
BY CORNELIUS JOHNSON, 1621.  
*Welbeck Abbey.*







LADY FRANCES STUART, AFTERWARDS COUNTESS OF PORTLAND.

BY CORNELIUS JOHNSON, 1622.

*Northwick Park.*





CATHERINE MILDMAI, WIFE OF CHARLES BARRETT.

BY CORNELIUS JOHNSON, 1624.

*Belhus.*







UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1624

*Flixton Hall.*

A rough pencil sketch, from the author's note-book.







LADY CATHERINE LEVESON.

BY CORNELIUS JOHNSON, 1625.

*Lillieshall.*







DUDLEY CARLETON, VISCOUNT DORCHESTER.

BY CORNELIUS JOHNSON, 1625.

*National Portrait Gallery.*







UNKNOWN MAN.

BY CORNELIUS JOHNSON, 1625.

*Ehrich Galleries, New York.*







(a)  
CALLED LADY FALKLAND.  
BY CORNELIUS JOHNSON, 1625.  
*Siedelmeyer Archives.*







SIR HENRY MARTEN.

BY CORNELIUS JOHNSON, 1626.

*Lord Elphinstone.*







CALLED LADY LEIGH OF STONELEIGH (BUT PERHAPS ALICE, DUCHESS DUDLEY).

BY CORNELIUS JOHNSON, 1626

*Lillieshall.*







LADY IN BLACK.

BY CORNELIUS JOHNSON, 1627.

*Atherstone Hall.*





THE LORD KEEPER COVENTRY.

BY CORNELIUS JOHNSON, 1627.

*Lord Brabourne.*







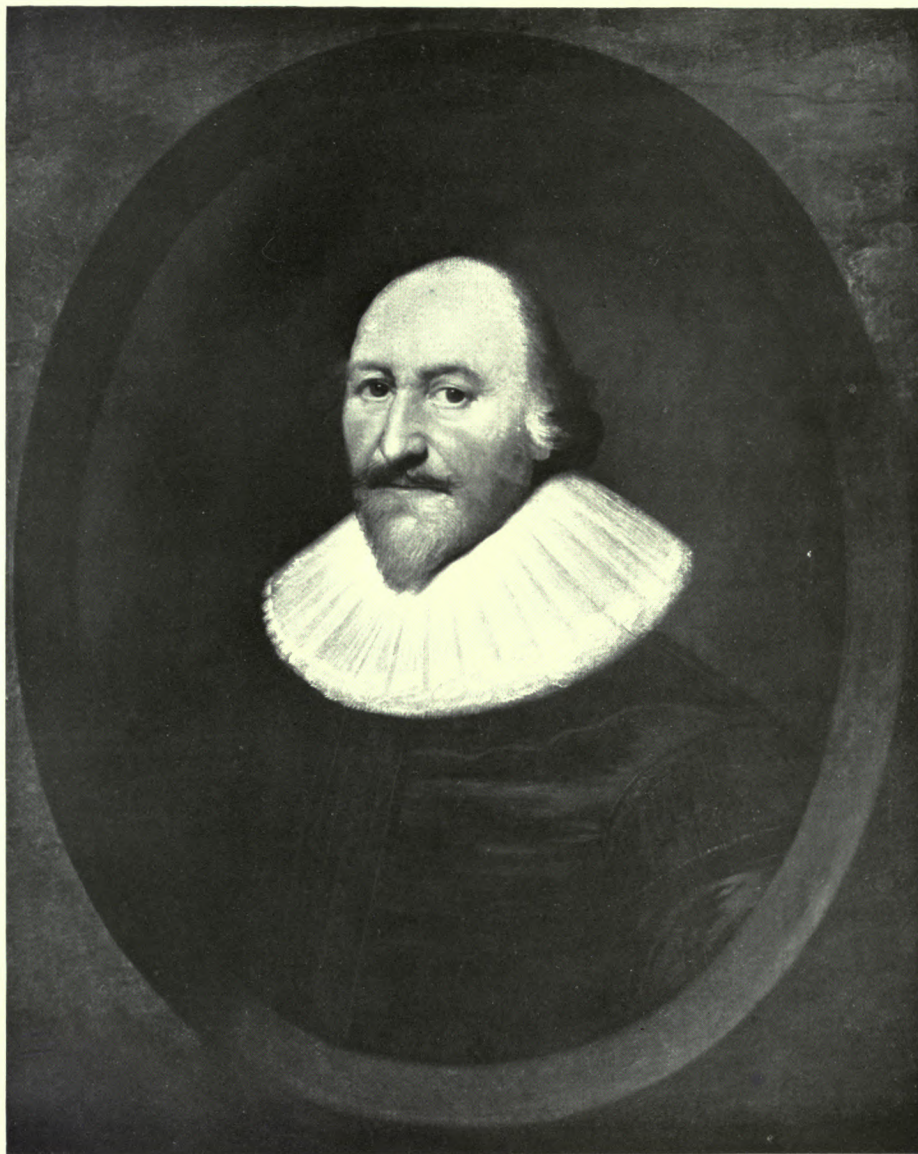
RICHARD WESTON, 1ST EARL OF PORTLAND.

BY CORNELIUS JOHNSON, 1627.

*National Portrait Gallery.*







CALLED SIR R. NEWDIGATE.

BY CORNELIUS JOHNSON, 1627.

*Messrs. Dowdeswell's Archives.*







LADY WITH LARGE BLACK HAT.

BY CORNELIUS JOHNSON, *ca.* 1627.

*Atherstone Hall.*







(a)

AMABELLA BENN.

BY CORNELIUS JOHNSON, 1628.

*Formerly at Wrest Park.*









LUCIUS CARY, 2ND VISCOUNT FALKLAND.

BY CORNELIUS JOHNSON, 1629.

*Lord Falkland.*







LADY MARGARET STEWART.

BY CORNELIUS JOHNSON, 1629.

*Dunrobin Castle.*







SIR ROBERT BRUCE COTTON, BART.

BY CORNELIUS JOHNSON, 1629.

*British Museum.*







ROBERT DE VERE, 19TH EARL OF OXFORD.

BY CORNELIUS JOHNSON, 1629.

*Sedelmeyer Archives.*





ELIZABETH ALDERSEY, LADY COVENTRY.

BY CORNELIUS JOHNSON, 1630.

*Lord Brabourne.*







CALLED MARY CAMPION.

BY CORNELIUS JOHNSON, 1630.

*Danny, Hassocks.*







UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1630.

*Montague House.*





THOMAS SAVILE, EARL OF SUSSEX.

BY CORNELIUS JOHNSON, *ca.* 1630.

*Boughton Hall.*







A LADY OF THE FAMILY OF SIR JOHN DAVIES.

BY CORNELIUS JOHNSON, 1630.

*Sedlmeyer Archives.*







ANNE CLIFFORD, COUNTESS OF DORSET, PEMBROKE AND MONTGOMERY.

BY CORNELIUS JOHNSON, 1631.

*Tythrop House, Thame.*





CALLED LADY FALKLAND.

BY CORNELIUS JOHNSON, 1631.







PETER COURTHOPE.

BY CORNELIUS JOHNSON, 1631.

*Dumy, Hassocks.*







ANNE CAMPION.

BY CORNELIUS JOHNSON, *ca.* 1631.

*Danny, Hassocks.*





WILLIAM CAVENDISH.

BY CORNELIUS JOHNSON, 1631.

*N. P. Exhibn., 1866, no. 370.*







THOMAS, LORD KEEPER COVENTRY.  
BY CORNELIUS JOHNSON, *ca.* 1631.  
*The Grove, Watford.*







1ST VISCOUNT FALKLAND.

BY CORNELIUS JOHNSON, 1632.

*Lord Falkland.*







1ST LADY FALKLAND.

BY CORNELIUS JOHNSON, 1632.

*Lord Falkland.*







DOROTHY PERCY, COUNTESS OF LEICESTER.

BY CORNELIUS JOHNSON, *ca.* 1632.

*French Gallery Archives.*







CHARLES I.

BY CORNELIUS JOHNSON, 1633.

*Belhus.*





SIR WILLIAM CAMPION.

BY CORNELIUS JOHNSON, 1633.

*Danny, Hassocks.*







CALLED LADY DARNLEY.

BY CORNELIUS JOHNSON, 1633 (?).

*Formerly Arthur Kay, Esq., F.S.A.*







LETTICE, VISCOUNTESS FALKLAND.

BY CORNELIUS JOHNSON, 1634.

*Lord Falkland.*







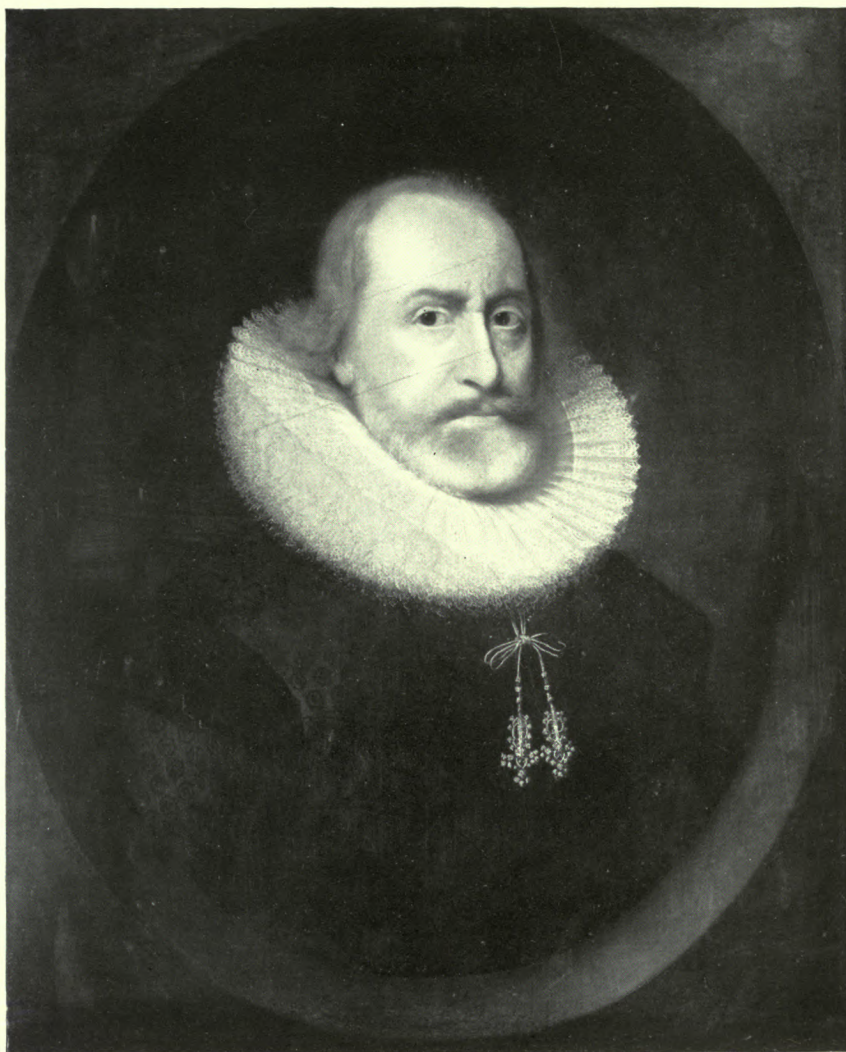
PORTRAIT OF A LADY.

BY CORNELIUS JOHNSON, 1634.

*Sedelmeyer Archives.*







CALLED 1ST VISCOUNT FALKLAND.

BY CORNELIUS JOHNSON, 1635.

*Lord Falkland.*







JUDITH LADY PELHAM.

BY CORNELIUS JOHNSON, 1635.

*Dowdeswell Archives.*





ANNE LADY MASTER.

BY CORNELIUS JOHNSON, 1636.

*Lady Capel Cure.*







ANNE OXENDEN.

BY CORNELIUS JOHNSON, 1636.

*Lady Capel Cure.*







DOROTHY GODFREY.

BY CORNELIUS JOHNSON, 1636.

*Sir Bryan Godfrey-Faussett.*







UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1636.

*H. Bendixson Esq.*







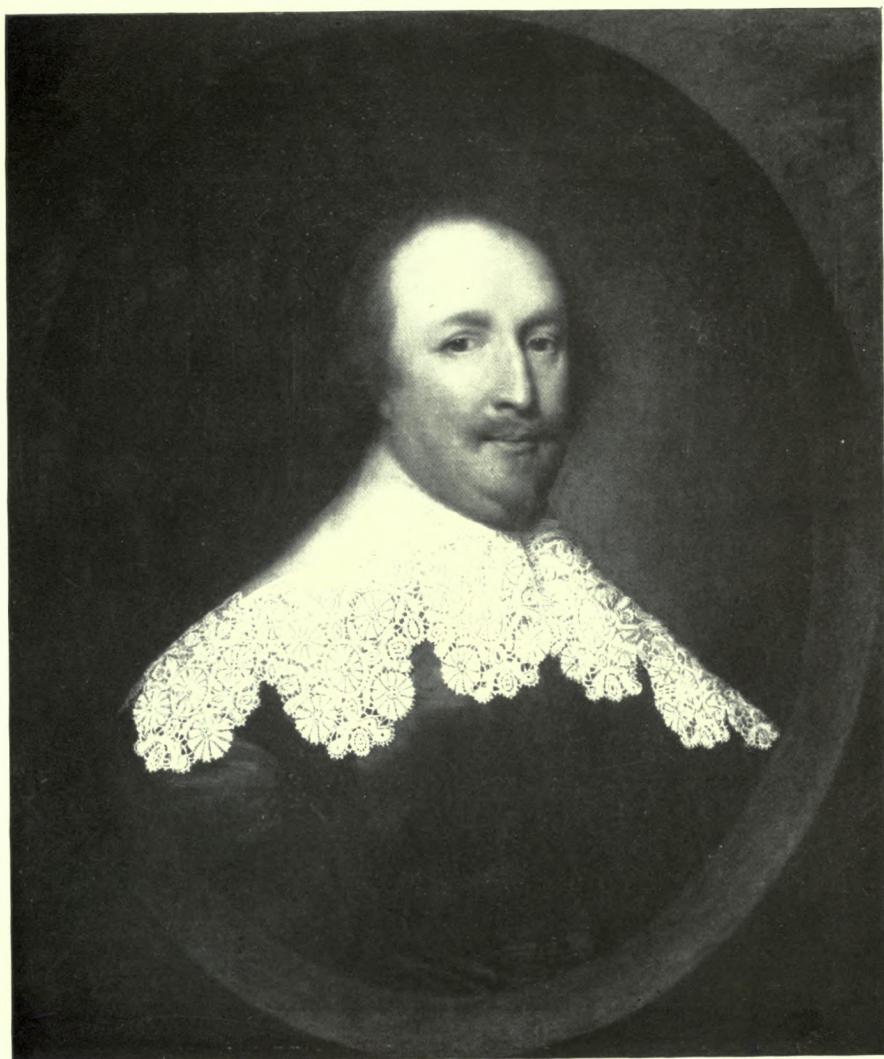
UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1636.

*Leslie J. Friedlander, Esq.*







UNKNOWN MAN.

BY CORNELIUS JOHNSON, 1636.

*Agnew Archives.*





ISAAC BARGRAVE, DEAN OF CANTERBURY.

BY CORNELIUS JOHNSON, 1636.

*C. E. Gunther, Esq.*







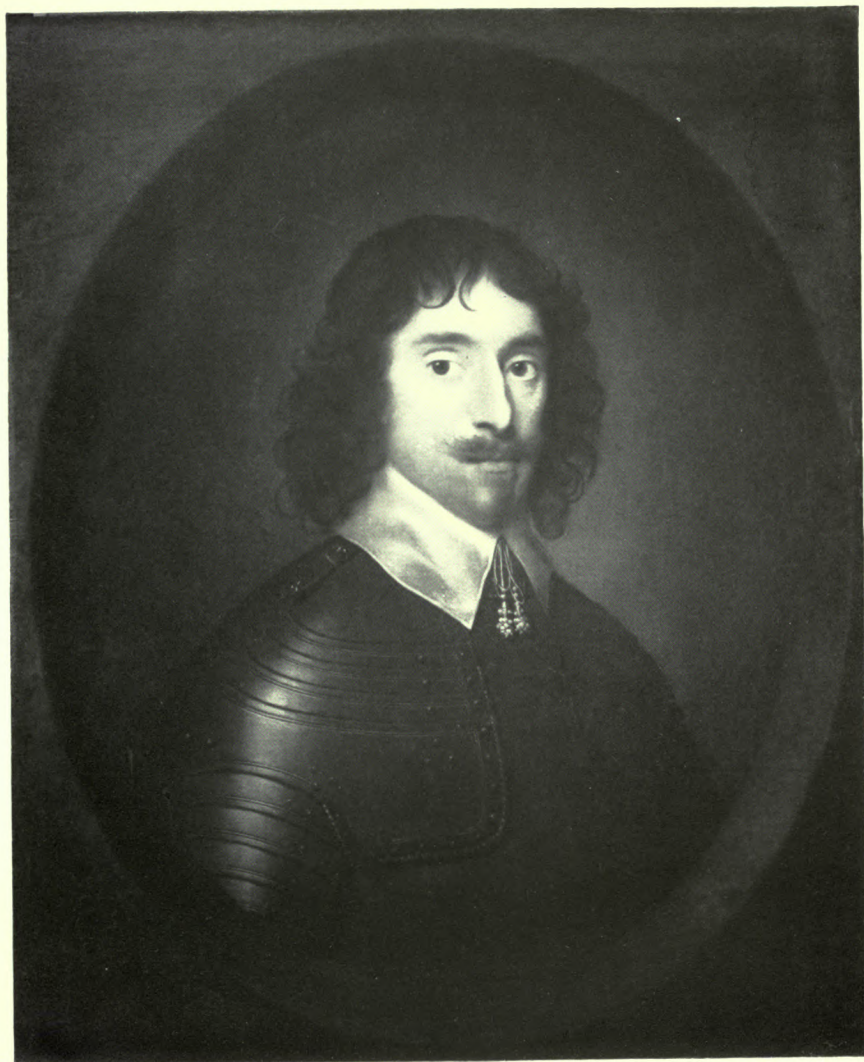
UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1636.

*Dowdeswell Archives.*







LORD WATERPARK.

BY CORNELIUS JOHNSON, 1636.

*Sedelmeyer Archives.*





LADY WATERPARK.

BY CORNELIUS JOHNSON, 1636.

*Sedelmeyer Archives.*







UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1637.

*Formerly Sir Thomas Aston.*







MARGARET CAMPION.

BY CORNELIUS JOHNSON, 1637.

*Danny, Hassocks.*





SIR HENRY OXENDEN, BART.

BY CORNELIUS JOHNSON, *ca.* 1637.

*Lady Capel Cure.*







A PAIR OF UNKNOWN PORTRAITS.

BY CORNELIUS JOHNSON, *ca.* 1637.

*Leggatt Brothers' Archives.*







(a)

CALLED BRIDGET CROMWELL, MRS. FLEETWOOD.

BY CORNELIUS JOHNSON, 1638.

*Chequer's Court.*









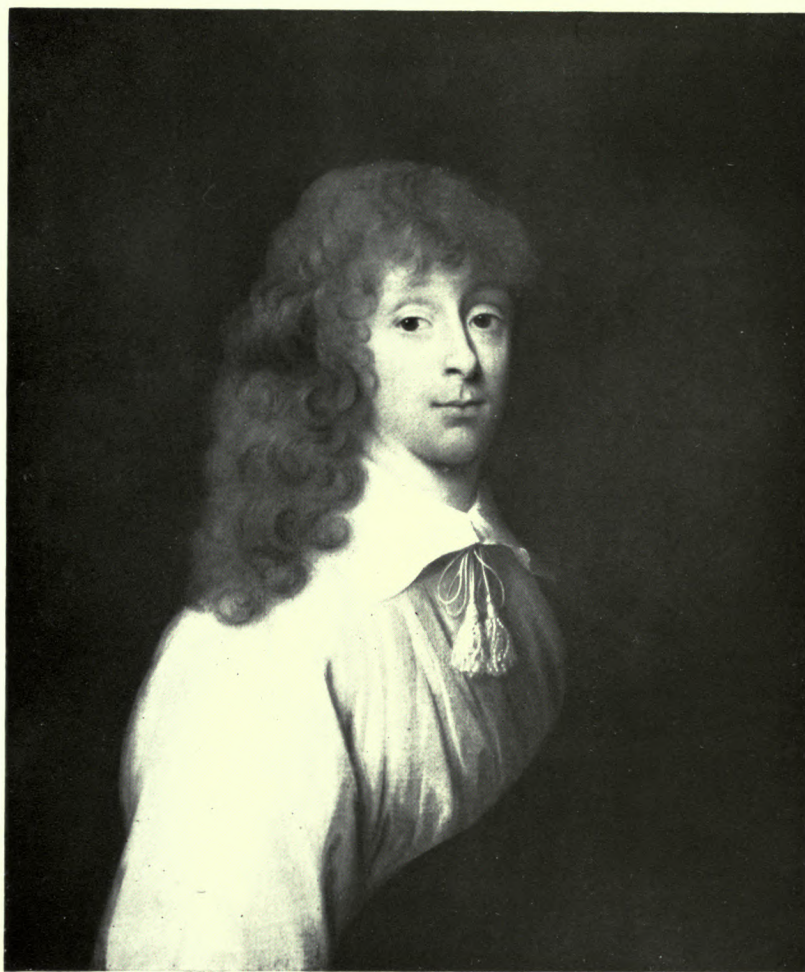
LADY LUCY PELHAM.

BY CORNELIUS JOHNSON, *ca.* 1638.

*J. Thursby Pelham, Esq.*







CATHERINE VANE.

BY CORNELIUS JOHNSON, *ca.* 1638.

*J. Thursby Pelham, Esq.*





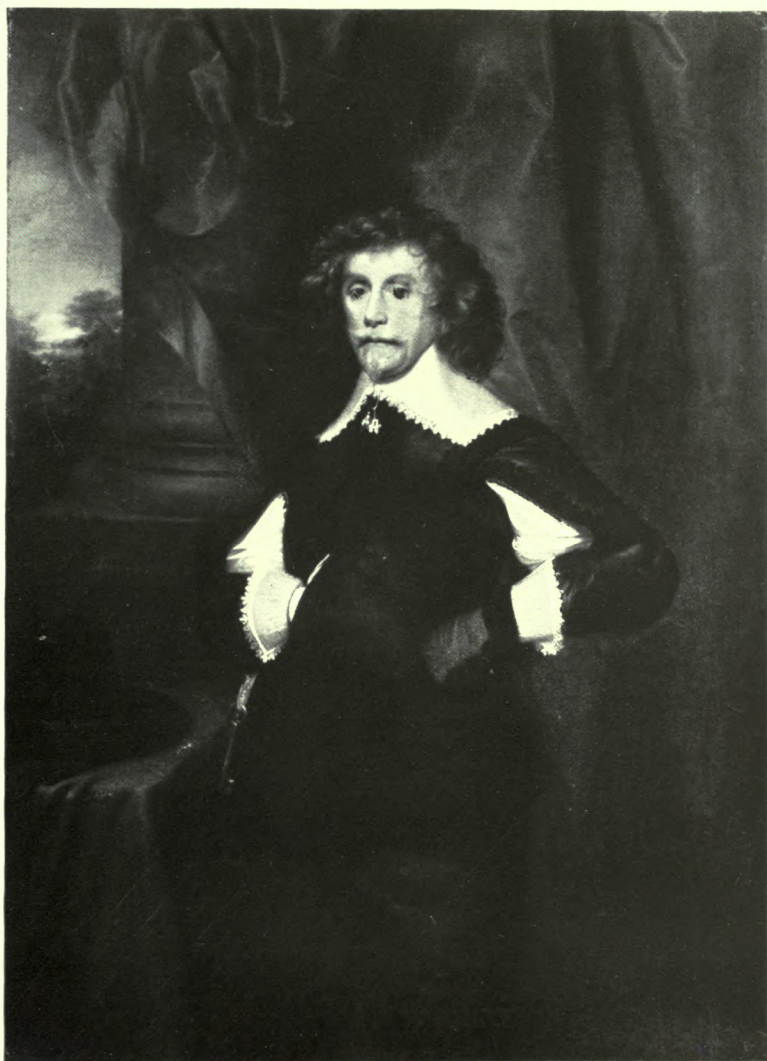


CALLED LADY DOROTHY GODOLPHIN.

BY CORNELIUS JOHNSON, *ca.* 1638.

*Sedelmeyer Archives.*





CALLED DUKE OF NEWCASTLE (BUT PERHAPS SIR J. WEBSTER).

BY CORNELIUS JOHNSON, 1639.

*Formerly Arthur Kay, Esq., F.S.A.*



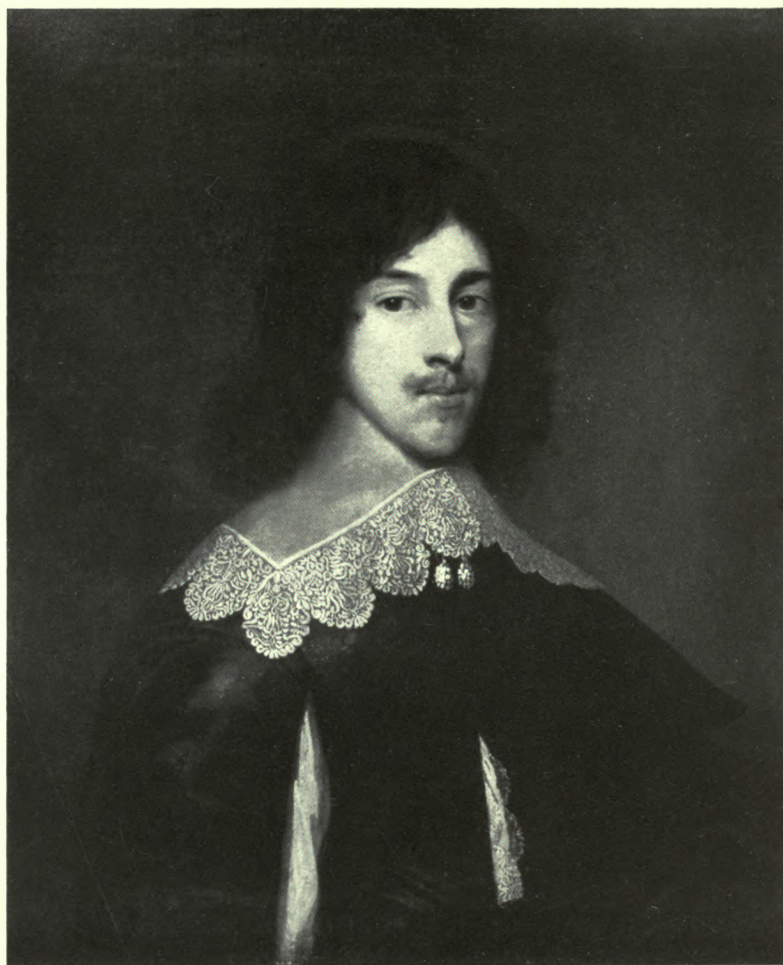




PORTRAIT OF A LADY IN BLUE.  
BY CORNELIUS JOHNSON, *ca.* 1639.  
*Dulwich Gallery, No. 89.*







HENRY LORD CLIFFORD, 5TH EARL OF CUMBERLAND.

BY CORNELIUS JOHNSON, 1640.

*Messrs. Agnews' Archives.*





CALLED ELEANOR DUFFIELD.

BY CORNELIUS JOHNSON, 1640.

*Danny. Hassocks.*







GENERAL IRETON.

BY CORNELIUS JOHNSON, *ca.* 1640.

*Welbeck Abbey.*





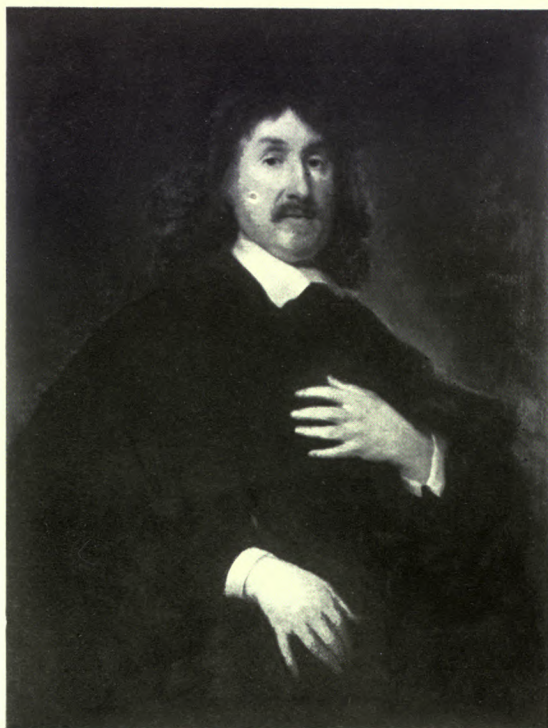


UNKNOWN LADY.

BY CORNELIUS JOHNSON, *ca.* 1640.

*Formerly Sir Thomas Aston.*





(a)

JOHN HAMILTON, 1ST LORD BARGANY.

BY CORNELIUS JOHNSON, 1647.

*Captain Dalrymple Hamilton.*



(b)







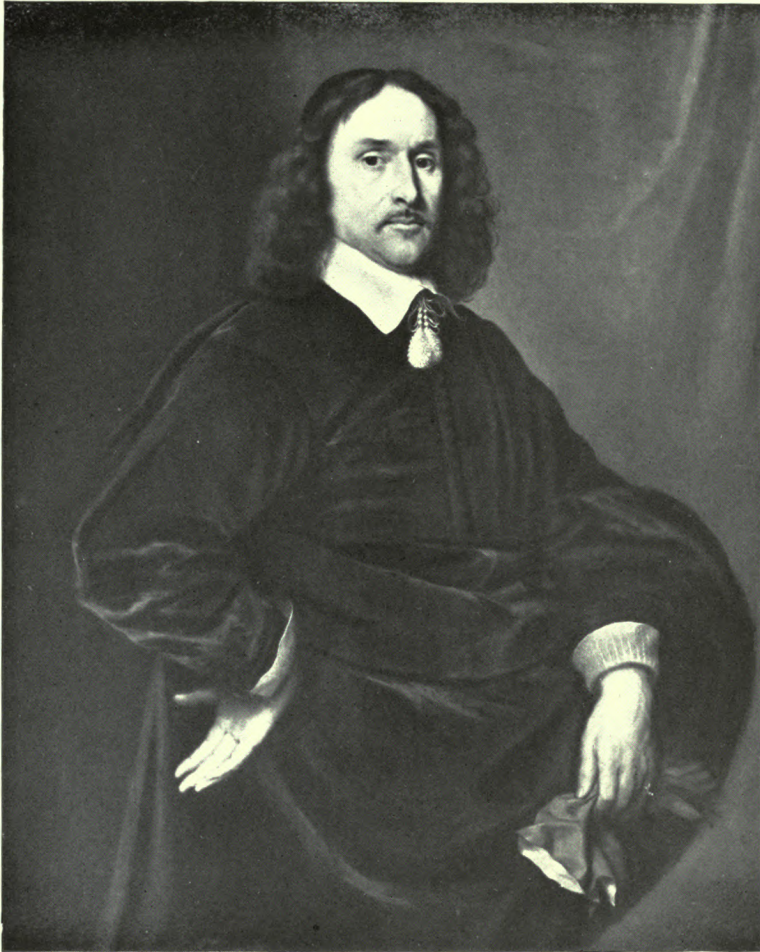
OLIVER ST. JOHN.

BY CORNELIUS JOHNSON.

*From an Engraving by Mrs. D. Turner.*







UNKNOWN MAN.

BY CORNELIUS JOHNSON, 1653.

*Sedelmeyer Archives.*







RICHARD CROMWELL.

BY CORNELIUS JOHNSON, 1654.

*Prince Smith, Esq.*







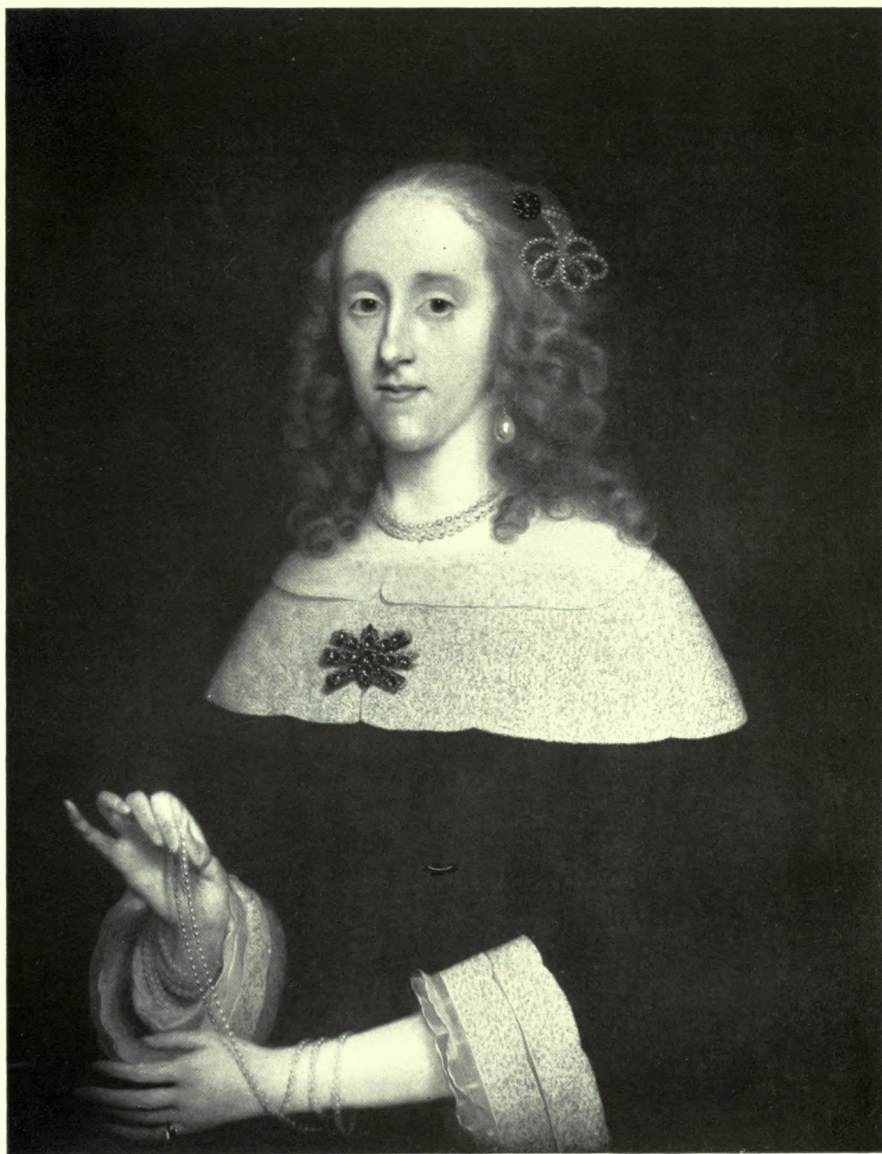
DOROTHY, WIFE OF RICHARD CROMWELL.

BY CORNELIUS JOHNSON, 1654.

*Prince Smith, Esq.*





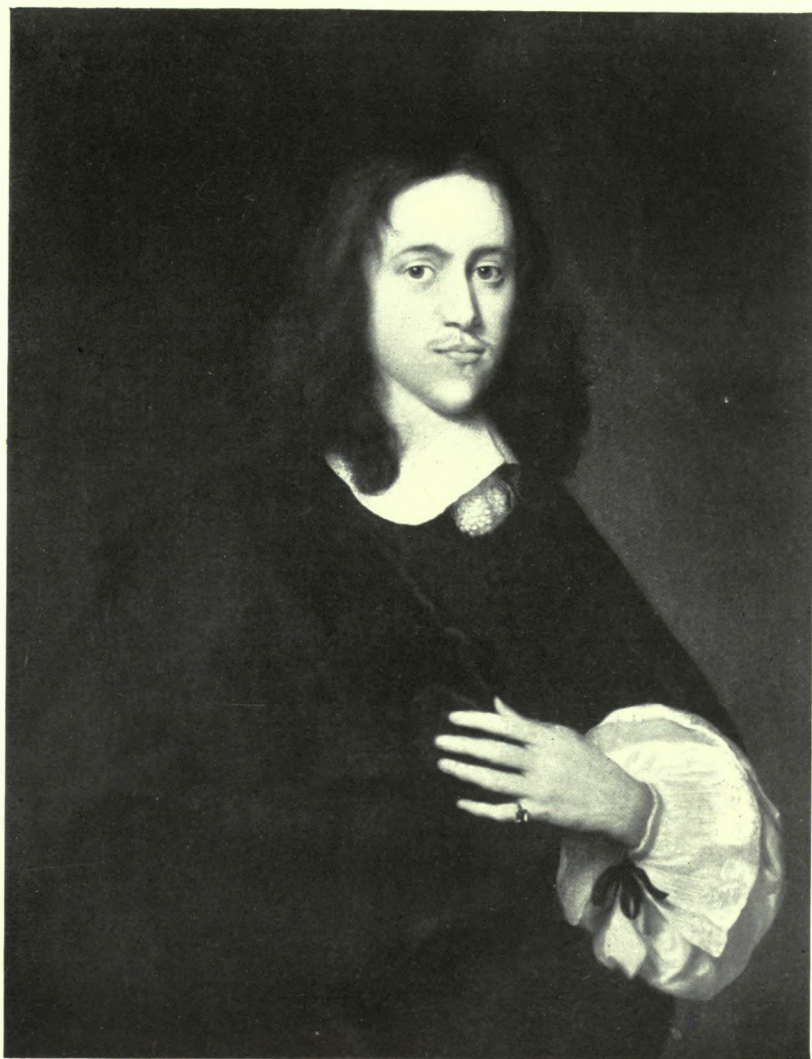


UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1654.

*Mrs. Stewart Mackenzie.*





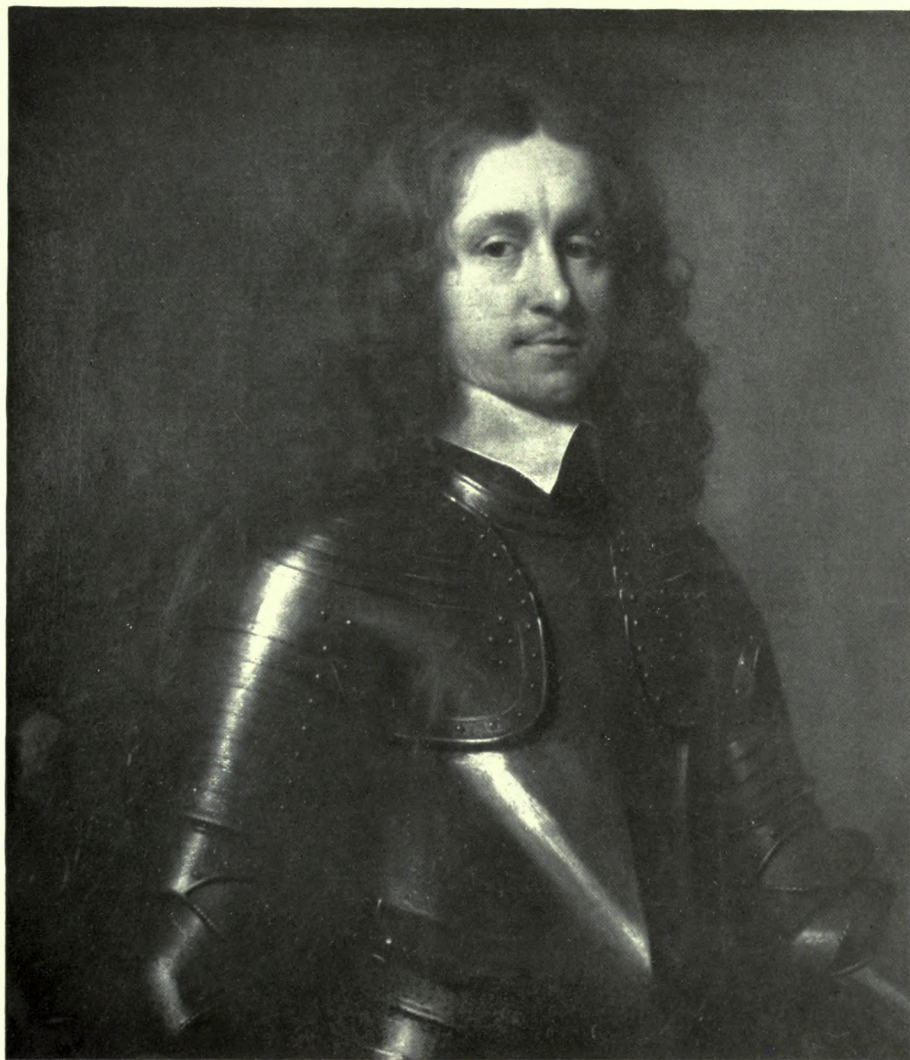
UNKNOWN MAN.

BY CORNELIUS JOHNSON, *ca.* 1654.

*Mrs. Stewart Mackenzie.*







UNKNOWN MAN IN ARMOUR.

BY CORNELIUS JOHNSON, *ca.* 1654.

*National Gallery of Ireland.*







UNKNOWN LADY.

BY CORNELIUS JOHNSON, 1655.

*Formerly Mrs. Joseph.*







WILLIAM III AS A BOY.

BY CORNELIUS JOHNSON, 1657.

*National Portrait Gallery.*





# SOME CONTEMPORARY RECORDS RELATING TO FRANCIS PLACE, ENGRAVER AND DRAUGHTS- MAN, WITH A CATALOGUE OF HIS ENGRAVED WORK.

BY HENRY M. HAKE.

THE letters which follow (p. 60) do not add very materially to our knowledge, but they are of interest in that they amplify what is already known, and lift a little the impersonal veil which surrounds most of the existing biographical accounts of the artists and virtuosi concerned.

In the present connexion the most convenient way to consider them will be in their bearing on Francis Place, his life, his friends and surroundings, but we may perhaps be allowed first of all to consider very briefly certain aspects of the artistic activity in England during the latter half of the seventeenth century.

It is generally admitted that during the century following the outbreak of the Civil War and the death of Van Dyck, social and political conditions in this country were not such as to give native artistic talent free and unhampered growth. Personal vanity kept open the market for portraits and engraved views of Country Seats, but any general love of the many forms of pictorial expression was notably lacking. Yet it is a mistake to suppose that, because the flesh was weak, the spirit was weak also. The star performers came from abroad, where established schools of painting existed, while the native-born artists had to work with but little instruction or encouragement, leaving us now to look at their work and regret might-have-beens.

To take the particular case of original etching, the example of Van Dyck's small but brilliant achievement, and Hollar's charming and prolific facility had no great following, and we have to be content, in the case of Robert Streater and John Greenhill, with one original plate each, and to know Gaywood, who had so much talent, almost entirely from title-pages, portraits, and illustrations, that can have inspired him but little.

Francis Place was fortunate among the native-born artists, for he was not entirely dependent on his art for a livelihood, and though we might regret the fact, had it affected his production in a period of greater general achievement, we can only be grateful to Rowland Place of Dinsdale for providing for his son in those uncertain times.

He was destined for the law, but natural disinclination and the outbreak of the plague cut short his studies, and he appears thenceforward to have devoted himself to drawing, etching, experiments in making porcelain, and fishing. From the few dates on his etchings and drawings, mention of him in the letters of his friends, and the notes of George Vertue and Horace Walpole, we may trace the outline of his life.

At the age of twenty, in 1667, he etched two grotesque heads in Hollar's manner after Leonardo da Vinci, and a tavern interior after Teniers. From 1668 to 1673 there is a blank. From 1674 to 1682 dated drawings of Richmond Castle in 1674, and Dunstanborough Castle in 1678, his plates for Lister's *Godartius* of 1682, and references to him in letters, not to mention the episode of his Welsh fishing expedition with William Lodge, and their arrest as suspected Jesuit spies, make it fairly evident that he was mainly in the north of England during these nine years.

In 1683 we find him writing to Henry Gyles from London about some work he is undertaking, that 'will imploy all a man's time', but which he seems doubtful of carrying out to a finish, as he feels the want of his 'libertie'.<sup>1</sup> In 1686 he is in the north again, and Pierce Tempest, the printseller, writes to him asking how the large plates after Barlow fare, and tells him the news of his friends in London, and the state of public taste in relation to prints and drawings. In 1688 he writes in merry vein to Henry Gyles of local happenings, and in 1689 dates another drawing of Richmond Castle.

In May of 1693, Moses Ashenden, writing to Thomas Kirke, drops dark hints of Frank Place managing an intrigue, and in September we find him marrying Ann Wilkinson. The following year (1694) he writes to Thomas Kirke in London, says he is more than half weary of projects and that his pot-trade is a failure, but that he hopes his latest hatched project, whatever it may have been, will find favour. From

<sup>1</sup> See Letter 9.



1694 onwards there is a period of twenty-one years, filled only by two dated drawings of the Ouse bridge at York and Knaresborough Castle in 1703, a passing mention of him in 1708 and 1710,<sup>1</sup> drawings of Knaresborough and Middleham Castles in 1711, Byland Abbey in 1713, and Pickering Castle in 1715.

In 1716, when he was sixty-nine, comes the last personal relic in George Vertue's copy of his interesting letter about Wenzel Hollar, which gives us some memories of his early days in London. Eleven years later, in 1727, George Vertue visited him at York, and the next year wrote in his diary:

'1728. This year dyd at York, Francis Place an Ingenious Gent whose works in painting drawing & graving also Metzotint are deservedly esteemed by the Curious and lovers of Art. In the latter part of his life having means enough to live on he passed his time at ease being a sociable and pleasant companion much beloved by the gentry of those parts having in his younger days been a noted sportsman particularly for fishing, but Time and a great age brought him to his Grave.'

The most notable among these friends and correspondents are the much beloved Henry Gyles,<sup>2</sup> the glass painter, whose house was a meeting-place for all the virtuosi in York, William Lodge, amateur painter and etcher, the translator of *The Painters' Voyage of Italy* from the Italian of Giacomo Barri, Thomas Kirke, of Cookridge, F.R.S., Martin Lister, F.R.S., zoologist, John Lambert, of Calton Hall, eldest son of the General, another amateur artist of whom we have a portrait, seated at his easel, engraved by John Smith, and Sir Ralph Cole, second baronet of Brancepeth Castle, M.P. for Durham, amateur and patron of art.<sup>3</sup>

These are the more important figures, but in the letters will be found abundant evidence of the lively interest taken in artistic matters by certain gentry of those parts, and it might be interesting could we discover what were the relations between Jan Looten and Mr. Cowell, or obtain a copy of the 'Cattalougue of good Cutts' that Thomas Kirke promised to peruse in the hope of one day following Mr. H. Bell's example in getting a collection of good prints.

<sup>1</sup> See W. T. Lancaster, in *Thoresby Soc.* xxi, Leeds, 1912.

<sup>2</sup> See J. A. Knowles in *Notes and Queries*, 12 S. ix (1921), 245, 268, for his biography, works, and friends.

<sup>3</sup> Ralph Thoresby must not be forgotten, although no mention of him occurs in the letters here printed.

Apart from the Yorkshire circle, there are letters with news from London, from Sylvanus Morgan about Ogleby's book lottery and the unfortunate Humphrey Gibson, and the letter already mentioned from Pierce Tempest to Place in 1686, which, with Thomas Kirke's letter of 1674, are the most interesting, historically, as giving us a glimpse of seventeenth-century print-collecting and print-selling.<sup>1</sup>

In the consideration of Place's work there is little to guide us as to dates. George Vertue tells us that he lived at his ease in the latter part of his life, and it may be that his marriage brought him money in 1694, when he was forty-seven years old: at all events the general character of his engraved work points to a period between 1667, the earliest and only date on any etchings, and the end of the century.

It will be legitimate, then, to assume that he gave up working for the printsellers some time between 1690 and 1700, but went on drawing for himself to the end, although the latest dated sketch that we have was done in 1715, his sixty-seventh year. We must remember, too, that he was essentially a dilettante and experimenter, and must have been in a position to follow his inclinations pretty well as he wished; any kind of bondage was irksome to him, and Walpole's story of the commission to draw all Charles II's ships, which he gave up from impatience at the necessary drudgery, and his own confession in a letter that he wanted his liberty directly he had engaged to do a piece of work, reveal his character clearly enough, and it is perhaps not idle, incidentally, to assume that, had he been but a little more patient, his experiments in making porcelain would have succeeded better.

He confesses in his letter to Vertue that he was never anybody's disciple, which was his misfortune, and this fact, which there seems little reason to doubt, makes his work the more remarkable, especially when we consider the average attainment of his time. If not actually his pupil, he was clearly enough indebted to Hollar, and to the masters of France and the Low Countries, yet his work bears throughout a clear individual impress and exhibits a grasp of technique, and a freedom of handling, that already foreshadow, to a marked degree, some of the best work of the English etchers and draughtsmen of the latter half of the eighteenth century, who sought so much of their inspiration from the hills and dales of their own counties.

<sup>1</sup> Letters 5 and 10.

Of his engraved work the plates of English scenery, such as the series of Castles, and the views of York, and the unsigned series of landscapes, of which only two plates are available to be described, present his talent most attractively.<sup>1</sup> The etchings of Greenwich are an oasis in a wilderness of badly engraved topography, and he is the most lively translator of Barlow's birds and beasts. His series of 'Italian' views, inspired, it is true, by foreign models, are full of interest, especially when we remember that he is never stated to have been abroad farther than Ireland, and probably composed his landscapes from native sea-coast scenery and ruins, aided, presumably, by the travel descriptions and sketches of his friend William Lodge, and possibly too of his brother,<sup>2</sup> who was physician to the Grand Duke of Tuscany, and collected books and prints. His work in mezzotint is full of interest, for, uneven as most of the plates are, it is clear enough that he realized very fully the possibilities of the medium and was able to point the way to the engravers that followed him. The portrait plates are of peculiar interest as they nearly all represent his personal friends or Yorkshire celebrities.

It is to a man's drawings, however, that we turn for the most intimate understanding of his art, and the drawings by Francis Place in the British Museum provide very interesting study. It is a help to have his own confession that he was nobody's pupil, and we may well put him among those artists of middle attainment who, while absorbing the traditions of their past and present, are able at the same time to indicate so clearly the general tendencies of the future. A man situated as Place was, moving among people who could appreciate such good drawings as were available, with a natural taste and intelligence, and gifted with abilities above the average amateur draughtsman, is obviously in a peculiar position, for he works for no master, is swayed by no transient fashion or great desire for gain, and can work on at his art following what is in his own experience the best tradition.

So it is that we have from his hand such drawings as the view of the coast of Lincolnshire (Plate LXXXVII (*a*)), and the view of Hull

<sup>1</sup> It may be noted that, according to the numbers on the plates, neither the series of Castles (14-16) nor the series of landscapes (22, 23) are complete, and it is to be hoped that, if in existence, the missing plates may be discovered.

<sup>2</sup> See Stowe MSS. 747, f. 26, for a letter from him at Florence in 1693 to Henry Gyles about glass painting and other matters. Also Lancaster, *Thoresby Soc.* xxi, Leeds, 1912.



(Plate LXXXIII (*b*)), with their sharp pen outlines and light even wash of colour, the drawings of the Ouse bridge at York (Plate LXXXI (*b*)), of Bridlington (Plate LXXXIII (*a*)), and Knaresborough Castle and Mills (Plate LXXXII (*b*)), where the pen outlines are less dominant, and finally such drawings as Scarborough Castle (Plate LXXXII (*a*)), and the Dropping Well at Knaresborough (Plate LXXXI (*a*)), with their all-insistent brushwork.

Francis Place is an Englishman whom it is worth our while to remember, not among the famous men, but among the men furnished with ability, who did their share of the work and passed on the torch. We can understand why Ralph Thoresby and others speak of him so often as 'the ingenious Mr. Francis Place'.

## CATALOGUE OF THE ENGRAVED WORK OF FRANCIS PLACE

IN the following catalogue the etchings and subject mezzotints are described in detail for the first time. The mezzotint portraits have been described by Chaloner Smith, while Nagler gives an incomplete list of works including both etchings and mezzotints. These authorities are referred to as C. S. and N. respectively.

The following method has been observed in describing the plates:

(1) All inscriptions on the plates, viz. titles, and artists' and publishers' names, are given in full, the titles in *SLOPING CAPITALS*, the artists' and publishers' names in *italics*. In the case of plates with incomplete inscriptions the expression 'Unsigned' has been used to mean 'without artists' or publishers' names'.

(2) Descriptive titles invented for purposes of this catalogue are given in UPRIGHT CAPITALS.

(3) Dimensions are given in inches and millimetres, height before width, and refer to the plate line unless the border line is specified.

A gap has been left in the numeration from the end of the Catalogue of Etchings to the beginning of the Catalogue of Mezzotints for convenience of future additions.

The catalogue has been compiled from the British Museum collection. It has not been possible to localize impressions of plates not represented there.

## I. CATALOGUE OF ETCHINGS

## SUBJECT PIECES

1. A GROTESQUE HEAD, r. profile.<sup>1</sup> *F. Place inv: et Fe: 1667*

$2\frac{3}{8} \times 2$ ;  $60 \times 50$ .

2. A GROTESQUE HEAD, l. profile. *f: P: inv: et fe 1667*

$2\frac{1}{2} \times 2$ ;  $63 \times 50$ . (Clipped.)

3. HEAD OF WARRIOR WEARING HELMET, l. profile. *F. Parm: inv F. P. fe: Copy in reverse after Hollar (Parthey 1619).*

$2\frac{7}{8} \times 2\frac{1}{8}$ ;  $73 \times 54$ .

4. THREE BOOKS IN A TAVERN.

I. *Davit Tenier pinxit Fran: Place: fe: et: exc: 1667*

II. Inscription after *fe:* taken out.

$4\frac{1}{2} \times 3\frac{3}{8}$ ;  $115 \times 86$  (Border line.)

5. THE MARRIAGE OF ST. CATHARINE. Copy of etching by Meldolla after Parmegianino (*Bartsch 56*).

Signed with letters *FP* on base of column. Attributed to Place in B. M. collection.

$6\frac{7}{16} \times 4\frac{7}{16}$ ;  $163 \times 113$ . (Border line.)

## TOPOGRAPHY AND LANDSCAPE

6-13. VIEWS OF GREENWICH OBSERVATORY AND GROUNDS.

6. TITLE-PAGE. Six lines and artists' signatures. On a curtain:

*VIVARIUM GRENOVICANUM AD III. AB URBE LAPIDEM. CAROLUS II. S. D. G. MAG. BRIT. FRA. & HIB. R. FID. D. FAVENS ASTRONOMIAE AD COELESTES MOTUS OBSERVANDOS SPECULAM FECIT: ET AD LOCI AMOENITATEM NOBILITANDAM, VARIOS ULMORUM ET CASTANEARUM ORDINES DIREXIT. SPECULAM ISTAM QUADRANTIBUS, SEXTANTIBUS, HOROLOGIJS ALIJSQUE INSTRUMENTIS ASTRONOMICIS LOCUPLETAVIT JONAS MOORE EQ. AUR. & SOCIET. REGIAE SOCIUS. IDEM TABULAM HANC HONORATISSO. D. D. HENRICO COMITI DE ARLINGTON CAMERARIO REGIO HUMILLIME. D. D. D. R. Thacker delineavit. F. Place sculpsit.*

$4\frac{1}{16} \times 17\frac{1}{2}$ ;  $103 \times 444$ .

<sup>1</sup> Nagler describes '18. A series of caricature heads, 4 on a plate, at least 8 plates in Hollar's manner.'

## 46 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

### 7. *PROSPECTUS VERSUS LONDINUM.*

$6\frac{7}{8} \times 23\frac{7}{16}$ ;  $174 \times 596$ . (Border line.)

### 8. *PROSPECTUS SEPTENTRIONALIS.*

$6\frac{5}{8} \times 11\frac{3}{4}$ ;  $169 \times 298$ . (Border line.)

### 9. *FACIES SPECULÆ SEPTEN:* (Plate LXXXV (a))

$6\frac{11}{16} \times 11\frac{11}{16}$ ;  $170 \times 296$ . (Border line.)

### 10. *PROSPECTUS ORIENTALIS.*

$8 \times 11\frac{13}{16}$ ;  $204 \times 301$ . (Border line.)

### 11. *PROSPECTUS AUSTRALIS.*

$8\frac{1}{16} \times 11\frac{13}{16}$ ;  $205 \times 301$ . (Border line.)

### 12. *PROSPECTUS INTRA CAMERAM STELLATAM.*

$8\frac{3}{8} \times 11\frac{3}{4}$ ;  $213 \times 298$ . (Border line.)

13. Two subjects on one plate. *DOMUS OBSCURATA, AD MACULAS ECLIPSESQUE SOLARES EXCIPIENDAS, PEROPPORTUNA. QUADRANS MURALIS MERID: 10 PEDUM RAD:*  
 $7\frac{1}{4} \times 11\frac{3}{4}$ ;  $185 \times 299$ . (Border line.)

### 14-16. PART OF A SERIES OF CASTLES.

#### 14. *THE WEST SIDE OF COW'S CASTLE. F. Place fecit.* (Plate LXXXIV (b))

$3\frac{1}{2} \times 7\frac{3}{16}$ ;  $89 \times 182$ .

I. Before the sky was re-engraved and dark clouds were added r.

II. The sky re-engraved. A slipped stroke is visible to the left of the figure on the landing-stage. The number 6 added bottom right.

#### 15. *HORST CASTLE.* Unsigned.

$3\frac{1}{2} \times 7\frac{3}{16}$ ;  $89 \times 182$ .

I. Before the sky was re-engraved with parallel lines right across plate.

II. The sky re-engraved [and a number added bottom right].

#### 16. *ROCHESTER CASTLE. A. Tooker ex.*

$3\frac{3}{8} \times 6\frac{7}{16}$ ;  $86 \times 163$ .

I. Before the sky was re-engraved and before work on sky behind tree.

II. The sky re-engraved. Tooker's name taken out. The number 8 added bottom right.

### 17, 18. TWO VIEWS ON THE OUSE AT YORK.

17. *LOOKING SOUTH-EAST TOWARDS THE TOWN.* (Plate LXXXV (b)) Two states the same as No. 18.



18. THE SAME PART OF THE RIVER, BUT LOOKING NORTH-WEST.

I. Before any inscription.

$5\frac{3}{16} \times 9\frac{7}{16}$ ;  $131 \times 240$ .

II. The plate cut down. *Fran. Place gen. Ebor. delin. et sculp.*

$5\frac{3}{16} \times 7\frac{3}{4}$ ;  $131 \times 197$ .

The cut-down plates were used to illustrate Francis Drake's *Eboracum: or the History and Antiquities of the City of York* . . . London 1736.

19. *LYN REGIS. THE WEST PROSPECT. F P Arthur Tooker against Salisbury hous*

$8\frac{5}{8} \times 16\frac{1}{2}$ ;  $219 \times 419$ . (Border line.)

20. *ST. WINEFRID'S WELL.*

I. *Franc: Place delin: et fecit Aq: forti. P. Tempest Exc:*

Three lines of inscription and two with explanatory symbols.

$12\frac{11}{16} \times 16\frac{11}{16}$ ;  $323 \times 424$ .

II. The plate cut down. Inscription taken out and re-engraved in English and French; the scroll with *FONS SACER*, and the explanatory symbols taken out, the figures altered.

$11\frac{1}{8} \times 16\frac{11}{16}$ ;  $283 \times 424$ .

21. *ON THE RIVER CHATHAM BY SHIRENES.* Signed  $\mathcal{T}$  on stone bottom l. Attributed to Place in B.M. Collection.

$3\frac{7}{16} \times 5\frac{13}{16}$ ;  $88 \times 148$ .

22, 23. PART OF A SERIES OF LANDSCAPES.<sup>1</sup>

22. WATER MEADOWS WITH DISTANT VILLAGE. Unsigned. With number 4 (reversed) in bottom l. corner. (Plate LXXXIV (a))

$4\frac{1}{16} \times 6\frac{1}{8}$ ;  $103 \times 157$ .

23. WATER MEADOWS WITH DISTANT WINDMILL. Unsigned. With number 6 in bottom l. corner.

$4\frac{1}{16} \times 6\frac{1}{8}$ ;  $103 \times 157$ .

24-29. SERIES OF SIX ITALIAN VIEWS.

24. TITLE-PAGE. SEA SHORE WITH LARGE ROCK. On the rock: *Francis Place invent: et fecit.*

$3\frac{1}{16} \times 5\frac{7}{16}$ ;  $78 \times 138$ .

<sup>1</sup> Nagler describes '19. A series of 6 numbered Landscapes with N. Visschers address', which may refer to these plates.

## 48 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

**25.** RIVER VALLEY WITH DISTANT HILLS AND TWO STANDING COLUMNS OF RUINED TEMPLE IN R. FOREGROUND. Unsigned.

$3\frac{1}{8} \times 5\frac{7}{16}$ ;  $80 \times 138$ .

**26.** SEA FORTRESS WITH SQUARE TOWER ON ROCK. Unsigned.

$3\frac{3}{16} \times 5\frac{1}{2}$ ;  $81 \times 139$ .

**27.** SIMILAR FORTRESS WITH ROUND TOWER AND HARBOUR AT BASE OF ROCK. Unsigned.

$3\frac{1}{2} \times 5\frac{1}{2}$ ;  $82 \times 139$ .

**28.** RIVER BRIDGE WITH TWO ARCHES AND A TOWER. Unsigned.

$3\frac{1}{8} \times 5\frac{7}{16}$ ;  $80 \times 138$ .

**29.** SHIPS AT SEA IN A STORM. Unsigned.

$3\frac{3}{16} \times 5\frac{1}{2}$ ;  $81 \times 140$ .

**30.** CLASSICAL LANDSCAPE WITH TOMB IN LAKE. *F: Place: in: et: fe:*

$2\frac{3}{4} \times 5\frac{1}{4}$ ;  $70 \times 134$ . (Border line.)

**31-36.** SERIES OF SIX ROUNDELS. Italian coast scenes.<sup>1</sup> (Numbered 1-6 at bottom centre.)

**31.** (1) WITH FIGURE CROSSING PLANK OVER STREAM. *Hugo Allardt Exc. F. Place inv: et: fecit:*

$5 \times 4\frac{13}{16}$ ;  $127 \times 122$ .

**32.** (2) WITH FIGURE KNEELING BY BALE. *F: Place: in: et: fe:*

$4\frac{15}{16} \times 4\frac{13}{16}$ ;  $125 \times 122$ .

I. Before the number.

II. The number added.

**33.** (3) WITH FIGURE BENDING OVER PILE OF PLANKS. *F: Place: in: et: fe:*

$4\frac{15}{16} \times 4\frac{3}{4}$ ;  $125 \times 121$ .

I. Before the number.

II. The number added.

**34.** (4) WITH SMALL ROWING-BOAT LOADED WITH BALES. *F: Place: inv: et: fecit:*

$4\frac{15}{16} \times 4\frac{3}{4}$ ;  $125 \times 121$ .

**35.** (5) WITH FIGURE ROLLING CASK AWAY FROM PILE AT FOOT OF TOWER. *F: Place: in: et: fe:* (Plate LXXXVI (a))

$4\frac{15}{16} \times 4\frac{13}{16}$ ;  $125 \times 122$ .

<sup>1</sup> Cf. this and two following series with similar works by Silvestre and Perelle.

36. (6) WITH CIRCULAR BUILDING ON ISLAND. Unsigned.

$5 \times 4\frac{13}{16}$ ;  $127 \times 122$ .

37-48. SERIES OF TWELVE ROUNDELS. Italian coast scenes. (Numbered 1-12 in bottom r. corner.)

37. (1) WITH SHIP BEING BROKEN UP. *F: Place: inv: et: Fe; Gedrückt t' Amsterdam by Fredrick de Witt vor aen in de kalverstraet in de Wille Paskaert.*

$4\frac{15}{16} \times 4\frac{13}{16}$ ;  $126 \times 122$ .

38. (2) WITH FIGURE BENDING OVER CAULDRON ON SHORE. *F. de Witt excudit F: Place: inv: et: fecit:*

$4\frac{15}{16} \times 4\frac{13}{16}$ ;  $126 \times 122$ .

39. (3) WITH FRAGMENTS OF COLUMNS AND BALES ON SHORE. *F: Place: inv: et: fecit F. de Witt excud.*

$5 \times 4\frac{13}{16}$ ;  $127 \times 123$ .

40. (4) TWO SHIPS AT SEA FIRING. *F. Place: inv: et: fe: F. de Witt excudit.*

$4\frac{13}{16} \times 4\frac{3}{4}$ ;  $122 \times 126$ .

41. (5) WITH THREE FIGURES ON SHORE HAULING ON A LINE. *F: Place: inv: et: fe: F. de Witt excud.*

$4\frac{13}{16} \times 4\frac{13}{16}$ ;  $123 \times 123$ .

42. (6) WITH FIGURE STANDING UNDER RUINED ARCH WITH PORTCULLIS. *F: Place: inv: et fe: F. de Witt excud.*

$4\frac{13}{16} \times 4\frac{11}{16}$ ;  $122 \times 120$ .

43. (7) WITH THREE-ARCHED BRIDGE. *F: Place: inv: et: fe: F. de Witt excud.*

$4\frac{3}{4} \times 4\frac{11}{16}$ ;  $121 \times 120$ .

44. (8) WITH SOLITARY FIGURE CARRYING LONG POLE. *F: Place: inv: et: fe: F. de Witt excud.*

$4\frac{7}{8} \times 4\frac{3}{4}$ ;  $124 \times 121$ .

45. (9) WITH CAULDRON ON SHORE AT FOOT OF FORT WALL. *F: Place: in: et fe: F. de Witt. excudit.*

$4\frac{15}{16} \times 4\frac{3}{4}$ ;  $125 \times 121$ .

46. (10) WITH FIGURE ROLLING BARREL AND FORT IN DISTANCE. *F: Place: in: et fe: F. de Witt excud.*

$4\frac{7}{8} \times 4\frac{11}{16}$ ;  $124 \times 120$ .



50 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

47. (II) WITH FIGURE ROLLING BARREL AND SHIP MOORED AGAINST RUINED ARCHWAY. *F: Place: inv: et fe: F. de Witt excudit.*

$4\frac{7}{8} \times 4\frac{3}{4}$ ; 124 × 121.

48. (12) WITH PART OF RUINED COLONNADE IN L. FOREGROUND. *F: Place: in: et fe: F. de Witt exc.*

$4\frac{1\frac{5}{16}}{16} \times 4\frac{3}{4}$ ; 126 × 121.

49-55. SERIES OF SIX (OR MORE) ROUNDELS. Italian coast scenes (? N. 21). (Numbered in bottom r. corner.)

49. (I) WITH FIGURE STANDING BY PILE OF BALES IN CENTRE FOREGROUND.

$3\frac{1\frac{1}{16}}{16} \times 3\frac{5}{8}$ ; 94 × 93.

I. *Ar: Tooker neere the Savoy ex: F: Place: inv: et fecit*

II. Tooker's address taken out. *Sold by S. Sympson in Maiden Lane Cov Garden:*

50. (2) WITH FIGURE KNEELING OVER BALE UNDER BOWS OF SHIP. *F: Place: inv: et fecit*

$3\frac{5}{16}$ ; 84. (Diameter.)

51. (3) WITH SHIP PUTTING IN TO SHORE, OARS LIFTED. *Ar: Tooker ex*

$3\frac{3}{4} \times 3\frac{1\frac{1}{16}}{16}$ ; 96 × 94.

52. (4) WITH FIGURES IN ROWING-BOAT, AND LARGE ROCK IN DISTANCE. *F: Place: inv: et fecit:*

$3\frac{5}{8} \times 3\frac{5}{8}$ ; 93 × 93.

53. (5) WITH SQUARE TOWER AND ROWING-BOAT WITH COVERED CARGO. *F: Place: inv: et: fecit:*

$3\frac{5}{16}$ ; 83. (Diameter.)

54. (6) WITH ANCHOR AND BARREL ON SHORE, AND TWO ROUND TOWERS. *F: Place: inv: et: fecit:*

$3\frac{1}{8}$ ; 85. (Diameter.)

55. (?) WITH THREE FIGURES AT TABLE UNDER ROUGH SHELTER ON SHORE. Unsigned. Without any number.

$3\frac{5}{16}$ ; 84. (Diameter.)

56-61. SERIES OF VIEWS. Italian coast scenes. (N. 20.) (Numbered 1-6 in bottom r. corner. All inscribed *Ex Formis N. Visscher cum. Privil:*

56. (I) WITH SHIP BEACHED ON HER SIDE IN R. FOREGROUND. *F: Place: inv: et fecit.*

$3\frac{7}{8} \times 7\frac{3}{16}$ ; 98 × 182.

57. (2) WITH SHIP BEING BROKEN UP IN R. FOREGROUND. *F: Place: inv: et: fecit:*  
 $3\frac{11}{16} \times 7$ ;  $95 \times 178$ .

58. (3) WITH BRIDGE AND TOWER IN MIDDLE DISTANCE. *F: Place: inv: et: fecit.*  
 $3\frac{13}{16} \times 7\frac{3}{16}$ ;  $97 \times 182$ .

59. (4) WITH STATUE ON COLUMN IN MIDDLE DISTANCE. *F: Place: Inv: et: fecit:*  
 $3\frac{7}{16} \times 6\frac{7}{8}$ ;  $88 \times 176$ . (Border line.)

60. (5) WITH SHIP PUTTING IN TO SHORE, AND RUINED COLONNADE IN L. FOREGROUND. *F: Place: inv: et: fe:*  
 $3\frac{9}{16} \times 7\frac{3}{16}$ ;  $91 \times 183$ .

61. (6) WITH SHIP PUTTING IN TO SHORE AND GATEWAY BOARDED UP R. *F. Place: inv: et fe:*  
 $3\frac{1}{4} \times 6\frac{15}{16}$ ;  $82 \times 176$ .

I. Before any inscription.

II. Visscher's name, and the number, added.

62, 63. PART OF A SERIES OF VIEWS. Sea coast scenes. (Numbered in bottom r. corner.)

62. (1) WITH RUINED TEMPLE IN R. FOREGROUND. *F: Place: Inv: et: fecit Sold by Ar: Tooker over against Salisbury house in the Strand.*  
 $4\frac{5}{16} \times 7\frac{7}{16}$ ;  $110 \times 189$ . (Border line.)

63. (2) WITH THREE FIGURES ON THE EDGE OF A PIER. Unsigned. *Ar. Tooker. ex.*  
 $4\frac{5}{16} \times 7\frac{7}{16}$ ;  $110 \times 189$ . (Border line.)

## NATURAL HISTORY

64-84. ILLUSTRATIONS TO MARTIN LISTER'S GODARTIUS.

In the English edition: *Johannes Godartius of Insects. Done into English, and Methodized, with the Addition of Notes. The Figures Etched upon Copper, by Mr. F. Pl. York. Printed by John White, for M. L. 1682. sm. 4to.* are the following<sup>1</sup>:

64-77. FOURTEEN PLATES OF BUTTERFLIES, MOTHS, BEETLES, ETC.

The plates are of varying dimensions, and show the specimens at times with eggs, food of larvae, larvae and pupae in separate numbered compartments, totalling 144. The plates are not numbered or signed.

$6\frac{3}{8} \times 10\frac{7}{8}$ ;  $162 \times 276$  (largest).

$5\frac{5}{8} \times 4\frac{1}{2}$ ;  $142 \times 114$  (smallest).

<sup>1</sup> See Lister's remarks in preface about the illustrations.

## 52 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

In the Latin edition, published in London in 1685, 8vo, the same plates are used again, and in an appendix are seven additional plates, presumably engraved by Place, as follows:

### 78-80. THREE PLATES OF SHELLS.

Two large and one small, numbered I, II, III, with arabic numerals to the separate specimens. Unsigned.

$10\frac{1}{4} \times 9\frac{1}{2}$ ;  $260 \times 242$ ;  $5\frac{3}{8} \times 7$ ;  $138 \times 177$  (approx. clipped);  $4\frac{3}{8} \times 5\frac{7}{16}$ ;  $113 \times 138$ .

### 81-84. FOUR PLATES OF BEETLES.

Uniform size, not numbered or signed.

$5\frac{3}{8} \times 6\frac{3}{4}$ ;  $138 \times 173$  (approx.).

### 85-88. FOUR PLATES OF INSECTS.

It is not known for what purpose these plates were engraved. One consists of flies and bees and three of moths. All four plates are unsigned and are attributed to Place in the B.M. collection.

$7\frac{3}{4} \times 6$ ;  $198 \times 152$ .

One plate of moths bears a Roman III in the top r. corner, and arabic numerals to the separate specimens. The other three plates bear no numbering, and may represent an earlier state.

### 89. THE ANIMAL VOMITED BY MR. LUND, BAKER, 1682.

Small engraving ( $2\frac{3}{8}$ ; 60) on red-tinted paper with account of the incident, and *F. P. sculp.*: written round in contemporary hand.

The incident formed the subject of a Royal Society paper by Martin Lister (see Trans. xiii. 164).

## PLATES OF BIRDS AND ANIMALS IN SERIES, AFTER FRANCIS BARLOW<sup>1</sup>

The B.M. Library contains a bound volume of late and worn impressions of 67 plates by various engravers after Barlow's designs, arranged in a continuous series and numbered.

By comparison of these with earlier impressions it is possible to distinguish clearly four states, or, more correctly, four successive impressions of the large as well as of the small plates, and it is evident that, some time during the eighteenth century, all these plates after Barlow came into the hands of one publisher, were then re-arranged and re-numbered, and two editions, or impressions, issued, corresponding to the third and fourth states noted below.

<sup>1</sup> Except No. 108 which is after Place's own design.



The plates have been catalogued in the order of the two late editions, the successive numberings of each plate being given in brackets.

Only those plates on which Place's name appears are described. Title-pages not engraved by him are given in italics in square brackets.

**90-97. LARGE PLATES OF BIRDS AND PLATE OF DEER.**

The four states of the large plates of birds may be distinguished as follows :

I. *Tempest ex.* This first state, or edition, consisted of the title-page and six plates (marked \* below) engraved by Place, and five plates engraved by Jean Griffier.

II. *E. Cooper ex.* Otherwise the same.

III. *I. Bowles ex.* (Plates 1-8.) *E. Cooper ex.* (Plates 10-16.) The title-page re-engraved, the plates numbered in top r. corner and re-arranged with plates of animals in two series, the first with the original title-page re-engraved, the second with title-page by H. Fergsson.

IV. The same. R. Sayer's and T. Bowles's names added to title-pages. Plates 1-8 lettered a-h, and plates 9-16 lettered A 1-A 8 in bottom l. corner.

**90. (1, a) TITLE-PAGE.** A COCK IN FIGHTING ATTITUDE BETWEEN AN EAGLE AND A VULTURE TEARING THEIR PREY.

I. *ILLUSTRISSIMO HEROI RICHARDO DOMINO MAITLAND CAROLI COMITIS DE LAUDERDALE FILIO NATU MAXIMO, PICTURAE OMNIUMQUE BONARUM ARTIUM CULTORI EGREGIO, AMPLISSIMO SUO MECAENATI. HAS AVIUM TABULAS CELEBERRIMA FRANCISCI BARLOW MANU QUAM ELEGANTISSIME DELINEATAS GRATI ANIMI PIGNUS, D.D.D. HUMILLMUS ET ADDICTISSIMUS SERVUS P: TEMPEST. Fra: Barlow delin: Fra: Place fecit. P. Tempest excud:*

II. The same but *E. Cooper excud:*

III. Title re-engraved: *VARIOUS BIRDS AND BEASTS DRAWN FROM THE LIFE BY FRANCIS BARLOW. London Sold by John Bowles at the Black Horse in Cornhill.* The number 1 added top r. corner.

IV. The same but *Printed for T. Bowles in St. Pauls Church-Yard, John Bowles & son, at the Black Horse in Cornhill & Robt. Sayer at the Golden Buck in Fleet Street.* The letter a added in bottom l. corner.

**91.\* (2, b) HEN, COCK, HAWKE &c.** *F. Barlow delin F Place fecit.*

$8\frac{5}{8} \times 11\frac{15}{16}$ ; 219 × 303.

**92.\* (3, c) THE BASS ISLAND.** *F. Barlow delin: F Place fec:*

$8\frac{5}{8} \times 11\frac{7}{8}$ ; 220 × 302.

**93.\* (4, d) JAPAN PEACOCK, CRANE &c.** *F Barlow delin: F Place fec:*

$8\frac{3}{4} \times 11\frac{7}{8}$ ; 222 × 302.

## 54 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

94.\* (5, e) *PARTRIDGE, FEASANT, BUSTARD* &c. *F. Barlow delin F. Place fec:*  
 $8\frac{3}{4} \times 11\frac{5}{16}$ ; 221 × 303.

95. (8, h) A STAG AND TWO DOES ON A HILLSIDE. *Fra: Barlow delin Francis Place Fec:*  
 $8\frac{5}{16} \times 10\frac{3}{4}$ ; 211 × 274.

[(9, A 1.) TITLE-PAGE TO TWO LATE EDITIONS. ORNAMENTAL FRAME WITH THREE DOVES. *Diversae Avium Species Studiosissime ad Vitam delineatae Per Fra: Barlow Insignissim: Anglum Pictorem. Printed for Robert Sayer at the Golden Buck in Fleet Street, T. Bowles in St. Paul's Church Yard, & John Bowles & Son, at the Black Horse in Cornhill. H. Fergsson, Fecit, London.*]

96.\* (10, A 2) *COCK, HEN, CHICKEN* &c. *F. Barlow delin. F. Place Fecit.*  
 $8\frac{5}{16} \times 11\frac{11}{16}$ ; 211 × 294.

97.\* (11, A 3) *BUSTARD, PEACOCK, PEAHEN* &c. *F. Barlow delin. F. Place fec.*  
 $8\frac{3}{4} \times 11\frac{5}{16}$ ; 222 × 203.

### 98-109. SMALL PLATES OF BIRDS.

The four states of the small plates of birds may be distinguished as follows :

I With artists' and publishers' names but no number.

II. A number added bottom r. corner.

III. Another number added top r. corner.

IV. A number and capital letter added in bottom r. corner and the arrangement of the plates altered. The first edition was published by Tempest, and, from the presence of John King's name, in addition to Tempest's, on certain plates, it is possible that the second was published by him.

[(13, 39, I. A) TITLE-PAGE. *Divers species of birds Drawn after the Life in their Natural Altitudes by Francis Barlow. Part I.*]

98. (16, 32, 4. A) SWALLOWS. *Fra: Barlow delin: Fra: Place fecit. P. Tempest Excud:* (Plate LXXXVI (b).)  
 $5\frac{3}{16} \times 7$ ; 133 × 178.

99. (23, 39, 11. A) DOG AND HERON. *F. Barlow delin. F. Place fec. P. Tempest ex.*  
 $5\frac{1}{4} \times 7\frac{1}{16}$ ; 134 × 180.

[(27). TITLE-PAGE. *Multae et Diversae Avium Species Varijs Formis et pernaturalibus Figuris per Fra: Barlow Anglum Curâ ac Sumptibus P. Tempest Delineatae Incisae ac Typis Editae. 1694. John King Excudit.*

In the two later editions the title-page is re-engraved as follows :

(27, 41, I. C) *Birds & Fowles of Various Species Drawn after the Life in their Natural Altitudes, by Francis Barlow. Part 2d.*]

**100.** (28, 42, 2. C) COCK AND CHICKENS. *Fra: Barlow delin. Fra: Place fecit. P: Tempest excud.* Sold by John King at the Globe in ye Poultry.

$5\frac{3}{8} \times 7\frac{1}{8}$ ; 136  $\times$  181.

**101.** (30, 44, 4. C) CHICKENS AND HOG. *Fra: Barlow delin: Fra: Place: fecit. P. Tempest Excud.*

$5\frac{7}{16} \times 7\frac{1}{8}$ ; 138  $\times$  181.

**102.** (31, 45, 5. C) HAWK OVER FARMYARD. *Fra: Bartow. delin: Fra: Place: fecit. P. Tempest. Excud.*

$5\frac{7}{16} \times 7\frac{1}{8}$ ; 138  $\times$  181.

**103.** (33, 47, 7. C) WILD DUCK AND HERON. *F. Barlow delin. F. Place fec.* *P. Tempest ex.*

$5\frac{1}{4} \times 7\frac{1}{8}$ ; 134  $\times$  180.

**104.** (34, 48, 8. C) OWL AND SEVEN OTHER BIRDS IN TREE TOP. *F. Barlow delin. F. Place fecit P: Tempest ex.*

$5\frac{1}{4} \times 7\frac{1}{8}$ ; 134  $\times$  181.

**105.** (35, 49, 9. C) OWL DEFENDING YOUNG FROM HAWK. *Fra: Barlow delin Fra: Place. fecit P: Tempest Excud:*

$5\frac{7}{16} \times 7\frac{1}{8}$ ; 138  $\times$  181.

**106.** (36, 50, 10. C) EAGLE FLYING WITH BIRD IN TALON. *Fra: Bartow delin: Fra: Place fecit P. Tempest Execud.*

$5\frac{3}{8} \times 7\frac{1}{8}$ ; 137  $\times$  180.

**107.** (37, 51, 11. C) EAGLE KILLING SNAKE. *Fra: Barlow delin: Fra: Place fecit P: Tempest Excud:*

$5\frac{3}{8} \times 7\frac{1}{8}$ ; 137  $\times$  181.

**108.** (26, 66, 14. D) With engraved title *RUFFS*. *F. Place delin. et fecit P. Tempest ex.*

$5\frac{5}{8} \times 7\frac{7}{8}$ ; 144  $\times$  201.

**109.** (25, 67, 15. D). 14 BIRDS PERCHING ON AND FLYING ROUND DEAD BRANCH OF TREE. *F. Barlow del: F: Place fe: P: Tempest ex:*

$5\frac{7}{16} \times 7\frac{3}{4}$ ; 137  $\times$  197.

#### **110-116.** COPIES IN REVERSE OF HOLLAR'S PLATES AFTER BARLOW.

The following descriptions and dimensions are all based on clipped impressions without artists' names, attributed to Place in the B.M. collection. Parthey's numbers are given in brackets.

**110.** (2129) HEN WITH CHICKENS, SWAN, &c.

$4\frac{15}{16} \times 7\frac{3}{16}$ ; 125  $\times$  183.



III. (2130) BUSTARDS, &c.

$4\frac{11}{16} \times 7\frac{1}{16}$ ; 120 × 180.

II2. (2134) OWL AND BIRDS IN TREE TOP.

$4\frac{7}{8} \times 7\frac{1}{16}$ ; 125 × 180.

II3. (2135) EAGLE WITH OUTSTRETCHED WING ON ROCK AND OTHER BIRDS.

*Franc. Barlow inv. J. Danckers Excud. Amstel.*

$4\frac{15}{16} \times 7\frac{1}{8}$ ; 125 × 181.

II4. (2136) WATER BIRDS.

$4\frac{15}{16} \times 7\frac{1}{8}$ ; 126 × 181.

II5. (2140) HERONS, &c.

$4\frac{15}{16} \times 7\frac{3}{16}$ ; 126 × 182.

II6. (2145) PHEASANTS.

$3\frac{9}{16} \times 5\frac{1}{16}$ ; 90 × 129.

## II. CATALOGUE OF MEZZOTINTS

### PORTRAITS

201. CHARLES I (C. S. 1).

Oval in rect. H. L., to l., in Garter robes. *CHARLES THE FIRST KING OF ENGLAND SCOTLAND FRANCE AND IRELAND DEFENDER OF YE FAITH &c. Sr A Vandyke pinx: P: Tempest ex: F Place fecit.*

$7\frac{9}{16} \times 5\frac{3}{4}$ ; 193 × 146.

202. CHARLES II (C. S. 1, note).

Mentioned by Bromley (p. 117). No details.

Dimensions unknown.

203. SIR RALPH COLE (C. S. 2).

H. L., to r. *SR RALPH COLE BARRTT: P. Lely pinxit F. Place fecit.*

$11\frac{7}{8} \times 8\frac{11}{16}$ ; 302 × 221.

Second baronet; amateur; 1625?–1704. (See Letter 6.)

204. HENRY COMPTON (C. S. 2, note).<sup>1</sup>

[*F. Place fecit*]. Mentioned in Strawberry Hill catalogue, June 16th, 1842, lot 458. Not in B.M.

Dimensions unknown.

Bishop of London; 1632–1713.

<sup>1</sup> The portrait of Thomas Comber, Dean of Durham, ascribed by C. S. to George Lumley, is also given to Place, who is said to have taught his neighbour Lumley the art of mezzotint.

**205.** WILLIAM CRAY (C. S. 3).

Oval. Bust, to l., in gown and bands. Unfinished. Without title. Unsigned.  
 $4\frac{5}{8} \times 3\frac{1}{2}$ ; 118 × 90.

Clergyman of Newcastle, fl. 1680.

**206.** NATHANIEL CREW, 3rd BARON CREW OF STENE (C. S. 4).

Oval. H. L., to r. *NATHANIEL CREW EPISCOPUS DUNELMENSIS F. P. fecit: P Tempest ex:*

$13\frac{3}{8} \times 9\frac{3}{4}$ ; 340 × 248.

Bishop of Durham; 1633–1722.

**207.** HENRY GYLES (C. S. 5).

Oval in rect. H. L., to r. *GLASS PAINTING FOR WINDOWS, AS ARMES, SUNDYALS, HISTORY, LANDSKIPT, &C. DONE BY HENRY GYLES OF THE CITY OF YORK.* Unsigned.

$4\frac{9}{16} \times 3\frac{1}{4}$ ; 117 × 82.

I. Before any inscription.

II. Inscription added.

1640?–1709. (See Letters *passim*.)

**208.** JOSEPH HARRIS (C. S., p. 1658).

In character of Wolsey. H. L., to r. Without title. Unsigned. Attributed by Chaloner Smith to Place. Said to be after John Greenhill.

$13\frac{9}{16} \times 10\frac{1}{16}$ ; 345 × 257.

Actor, fl. 1660–1680.

**209.** JOHN LAMBERT (C. S. 6).

Oval. H. L., to l., looking to r., in armour. *MAJOR GENERALL LAMBERT.* Unsigned.

$12\frac{1}{8} \times 8\frac{3}{4}$ ; 308 × 222.

I. Before any Inscription.

II. As described.

Parliamentary general; 1619–1683.

**210.** WILLIAM LODGE (C. S. 7).

H. L., full face, wearing fur cap. Unfinished. Without title. Unsigned.

$6\frac{1}{8} \times 4\frac{7}{8}$ ; 156 × 125.

Amateur artist; 1649–1689. (See Letters.)

**211.** CATHERINE BRUDENELL, COUNTESS OF MIDDLETON (C. S. 8).

T. Q. L., to r., full face, seated. *THE COUNTESSE OF MIDDLETON. P Lely Pinx. F. P. fe.* Not in B.M.

$11\frac{7}{8} \times 8\frac{3}{4}$ ; 302 × 223.

Wife of Charles, 2nd Earl of Middleton; 1649–1743.



## 58 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

**212.** JOHN MOYSER (C. S. 9).

Oval. H. L., to l. Without title. Unsigned.

$12\frac{1}{16} \times 8\frac{9}{16}$ ;  $307 \times 218$ .

Of Beverley, Yorkshire.

**213.** JAMES NAYLOR (C. S. 10).

H. L., to r., in hat. *JAMES NAYLOR THE QUAKER*. Unsigned.

$8\frac{3}{8} \times 6\frac{3}{8}$ ;  $213 \times 162$ .

1617?–1660.

**214.** RICHARD STERNE (C. S. 11).

H. L., to l. *RICHARDUS STERNE ARCHIEPISCOPUS EBORACENSIS. F. Place fec: P Tempest exc:*

$12\frac{1}{2} \times 9\frac{3}{8}$ ;  $318 \times 238$ .

I. Before any inscription.

II. As described.

Archbishop of York; 1596–1683.

**215.** PIERCE TEMPEST (C. S. 12).

H. L., to r., profile. *CAVETE VOBIS PRINCIPES*. Unsigned.

$6\frac{1}{2} \times 4\frac{5}{8}$ ;  $166 \times 119$ .

Printseller; 1653–1717. (See Letters.)

**216.** RICHARD THOMPSON (C. S. 13).

Oval. Bust to l. *RICHARD THOMPSON. G: Soust pinxit. P: Tempest excudit. F: Place fecit.*

$10\frac{3}{8} \times 8\frac{3}{16}$ ;  $264 \times 208$ .

I. Before the title.

II. Title added.

III. Plate re-worked. *J. Smith* instead of *P: Tempest*

Identified as Richard Tompson, printseller; d. 1693.

**217.** PHILIP WOOLRICH (C. S. 14).<sup>1</sup>

H. L., to r., in armour. *MR. PHILIP WOOLRICH. F.P. fe: J: Greenhill pinx:*

$10\frac{9}{16} \times 7\frac{7}{8}$ ;  $269 \times 201$ .

Not yet identified.

<sup>1</sup> Chaloner Smith further notes as possibly by Francis Place the following three plates: OLIVER CROMWELL (p. 1655); SIR PETER LELY (p. 114, and see p. 40); WILLIAM PRINCE OF ORANGE (p. 1003, addendum).



## SUBJECT PIECES

**218.** A MONK READING UNDER A ROCK. (N. 15.)

H. L., to l. *Sold by Ar: Tooker over against Salisbury house in the Strand*  
*A: van Dyck Pin: F: Place fecit.*

$7\frac{5}{16} \times 5\frac{13}{16}$ ;  $187 \times 148$ .

**219.** A WOMAN CONFESSING TO A MONK. (N. 13.)

H. L. figures. *F. Place fec: I. Smith ex:*

$10\frac{1}{4} \times 7\frac{7}{8}$ ;  $261 \times 202$ .

I. With *P. Tempest ex.*

II. As described.

**220.** THREE CHILDREN IN A LANDSCAPE, TWO OF THEM PLAYING. (N. 16.)

[*G. Lairese delin. F. P. fecit. E. Cooper ex.*] Not identified in B.M.

$7\frac{1}{4} \times 6\frac{5}{16}$ ;  $184 \times 161$ . (Not known if plate line or border line.)

**221.** A BEARDED MAN. (N. 12.)

[*F. Place f.*] Not identified in B.M.

$5\frac{7}{8} \times 5\frac{1}{4}$ ;  $150 \times 133$ . (Not known if plate line or border line.)

**222.** THE INFANT CHRIST ASLEEP WITH TWO CHERUBIM AND THE INSTRUMENTS OF THE PASSION. (N. 17.)<sup>1</sup>

After C. Maratti. No details known. Not identified in B.M.

$4 \times 5\frac{7}{16}$ ;  $102 \times 133$ .

**223.** A DUTCH FAMILY. (C. S., p. 1000, note.)

No details known. Not identified in B.M.

## LETTERS

The arrangement is chronological. The spelling and punctuation of the originals have been retained, doubtful words being given in square brackets. Underlinings have been represented by *italics*.

Footnotes have been added when it has been possible to establish or indicate the identity of persons mentioned, the following abbreviations being used for sources:

D. N. B. = *Dictionary of National Biography*.

Lancaster = Lancaster, W. T.: *Letters addressed to Ralph Thoresby ... from originals in the possession of the Yorkshire Archaeological Society*, Leeds, 1912. (Thoresby Society, vol. xxi.)

<sup>1</sup> Nagler's attribution to Place of a subject piece (No. 14) similar to the self-portrait of Daniel Boone playing the violin, engraved by Griffier, seems due to a confusion.

Stowe 745, f. 1.

I. WILLIAM LODGE TO HIS MOTHER.

Deare Mother,

Yours of the 20 of Octobr I received but yesterday. I eare that letters miscarry write me whether you received a letter from my tutor which was enclosed in one of mine to the old sir. I am as observant to my tutor as need requires yet as familiar as two schoolboys. I shall not scruple to send you downe the best efforts of my limning if you can but secure me a few directions from Cuz Lambert<sup>1</sup> and enclose them in the next letter you send. I attempted the making a picture the last week: which looks well on the fore-side but behind, the colours are sunk through wherefore the chiefe directions I desire is onely to know, how to order my cloth before I lay on colours. I make painting onely a recreation an hour after dinner or so, no hindrance is it but rather a furtherance to things of greater concernment. pray remember me to bro: sister and all friends remember me to the Lass: I find a difference betwixt rising here to Chappell every cold morning before six a clock sometimes unbuttoned and with loose knee strings towards sitting burning my shins with her over your fire with tost and ale pray write to my Guardian to send me some pockett money for Mrs Lamberts 8l is marckt off and forty shillings to count it with as you may see by that paper. I have writt twice to him but I think my letters miscarry. Deare Mother I am your dutifull son

Will Lodge.

Novembr. 14 67  
de: 7.

My tutor has send my guardian a bill of what is spent with the Butler, Cook, Taylor, Shoemaker, & I suppose you may see it. there is a line for Cuz Clethero<sup>2</sup> on the other side.

To his deare Mother Mrs Elizabeth Aldburghe at Arnoldsbiggin, neare gisborne in York-shire.

to be left at Mr Anthony Walkers dwelling in petergate in York. at Cambridge post paid 3d.

Stowe 745, f. 21.

2. SYLVANUS MORGAN<sup>3</sup> TO HENRY GYLES.

Mr. Gyles I and [my wi]ffe son and daughter doe remember us [to] you your father and Mother hoping of your good healthes this is to let you understand that my son hath receaved the book and that I heard from you by John Cowton and did inquire of the vice maker whereof there is but one in London his name is Cresswell and lives nere More Lane by Criplegate and if I can serve you to the best of my skill I will follow your directions I understand by Mr Olivers man a Good one will be worth 5 pounds, this is to let you understand that my son and I have ventured our 40sh a piece in *Mr Oglebyes*<sup>4</sup> *lottery for bookes* they beeing useful bookes for you If you please to send me word by the next whether I shall venter for you I will the books are Royall Bibles but ther is but few of thos then ther are 500 and odd Books of Virgill each valued at 5 pounds as many, Homers Illiads each at 5lb Homers Odesses with larg Brass cutts at 4 pound the piece Histories of Chinaes at 4 pound the piece a first and second part of Esopes together at six pounds for your 40 shillings you shall have nine lotts which if all Blanckes you shall have your choise of Bookes of nine pound six pound or five pound or four pound as is

<sup>1</sup> See letter No. 8.

<sup>2</sup> John Lister.

<sup>3</sup> Arms painter and writer on genealogy (1620-1693). D. N. B.

<sup>4</sup> John Ogilby, writer and publisher (1600-1676). D. N. B.

fittest for your use the cutts be very good, my son hath had for his venture Virgill and both Esopes vallued at 11 lb and I have had two virgills and one Esope vallued at thirteen pounds, let me heare from you by the next and if I can I will tell Georg levitt he beeing in towne to be with me when I draw for you, if you desire it the least lott that can happen being vallued at three lb so you can be no looser thus much from your friend at this time at the lottery this seventh day of July Anno 1668

Sylvanus Morgan.

*Stowe 745, f. 28.*

### 3. SYLVANUS MORGAN TO HENRY GYLES.

Mr Gyles being in much hast nor doubting but you have receaved the designe this is to let you understand that ther was one Humphrey Gibson that came out of Cumberland from Mr Benson Mr Thompsons son in law who fell into work at the exchange but it pleased god that yesterday his back was broake by the fall of the shieevs which the masons draw up slowly and from that time to this though he be very harty yet he is dead downeward and lyes in a very languishing condition not being able to receive anything or to void anything downward wher you may cut or slash him he feels nothing he takes it very patiently submitting to gods will saying he came against his friends consent It was my hap to se him this day in the Hospitall all broken to pieces who on Sunday was sevenight dined at my house the lord prepare us for every sudaine chaing he beeing in the sence of all men not for this world pray advise Mr Thomson of it that he may acquaint his Brother and servant of it so I rest your assured friend to serve you

Sylvanus Morgan.

London the 26th of September 1668.

at the writing hereof my son pickering is very ill and hath so continued this whole week I pray god I may send you better newes the next time.

*Stowe 745, f. 29.*

### 4. SYLVANUS MORGAN TO HENRY GYLES.

London the first of December 1668.

Mr. Gyles truly my son continues very ill still which hardly gives me time (the days beeing so short) to write to you, I receaved a direction from Georg levit to get you two christalls but before I doe it I am willing to give you notice how deare they are for if they be pure christalls they will stand you in about 20sh the peece but if they be christall glasses ground for that use they will not cost above 6 or 7sh the peece pray let me heare your desires in the next and I will indeavor to answer your expectation as for your lott in Mr Oglbyes lottery I conceive you have sseene the last gazett which gives notice they will begin to deliver bookes on the sixt of this monnth and then I will look after it with my owne in the meane time hoping all your relations ar well desiring to be remembered to your ffather & mother and selfe I rest

Your Assured friend

to serve you

S. Morgan.

*Stowe 745, f. 78.*

### 5. THOMAS KIRKE TO HENRY GYLES.

Honest Harry,

I received yours dated June ye 3rd, & I may justly be blamed for my negligens in not answering it before now though I have some good excuses for it, I received my Trunk on



4 last & all things in it are safe I thanke you for your care in it yours tells mee next yt Mr *Sturdie* & Mr Penrose (to whome Particularly & his family present my service) and yourselfe drunk my health; I am glad yt I am thought worthy soe good acquaintance then you advise mee to gett A collection of *good prints* & you animate mee to it by Mr *Bells* example; I confess I love prints & could wish yt I were well with them: but (*res angusta domi*) will not suffer mee to lye out anything excepting for absolute necessities. You say Mr *Lodge* will see mee as soone as hee comes to Towne. I shall be glad to see him & I will goe along with him (as I have done with Mr *Addinall*) to see him chuse good things yt I may better my judgement that way by him. I find ye Cattalouge of good Cutts in my Trunk which I shall peruse; I have been with Mr. Addinall & wee together went to to Mr. Will: *Sawers* & enquired concerning *Shuten* ye *glasse painter* his reply was he thought he was in *Yorkshire* for Mr Melbourne writt to him to yt purpose & about 6 weeks or 2 months agoe hee lett him have mony for his journey & hee never saw him since; but now hee supposes he is gone into *Holland* with A companion yt he had with him; soe yt you can expect to heare noe more concerning him; I had done this upon ye receipt of your letter but yt I could not persuade Mr *Morgan* to goe along with mee & I have not yet seen his son *Pickering*; Mr Addinall promised mee to enquire of an acquaintance of his yt he did beleeve could enforme him whatt Mr *Brace* gives his *journey men*; but I have not seene him since & for ought I know hee is on his way for York; as for my selfe I will doe ye best I can to enquire about it but I cannot promise yt I can doe it wisely because it lyes not in my way. You now acquaint mee with your home concerns; I am glad to heare yt you have routed ye 2<sup>d</sup>.; I hope you have so much courage guarded with truth on your side yt you will be able to withstand your enemies; it hath pleased God to take away your great opposer & I hope ye rest are easily subdued. I have now some hopes yt your father will bee more Tender over you since his main stay and encourager is gone. In your Postscript you mention ye dish of blew for astericks which I find crackled but I have used your way to remedy it & it is not yet thoroughly dry; I find ye astrick with Laboris merces written under it and I will endeavour to procure some of like sort: when Mr *Lodge* comes to Towne I will reminde him to send you an astrick from his painting which hee coppied at Venice &c; in some vacant place of ye letter you shall find a Circle of ye same size with Mr *IBells*<sup>1</sup> *launthorne* glasses: you say if ye Dutchman will goe downe hee may ride on my horse; but it seems ye Dutch: needs him not & if hee did I have noe horse to lend; I think in my last I informed you yt my horse was gone out of ye Pasture & I could heare noe tidings of him: nor can I yet have any hopes to find him & ye Law men in this Towne informe mee yt I can have noe satisfaction for him in regard I made noe particulare bargaine with ye Landlord or Hostlers upon yt account, I have an unkle in ye Town bred upp to ye Law but hee can doe nothing in it; wee have Pitcht on this way to have ye Hostlers and field Keepers into Chancery & make [them] sweare there all they know concerning ye horse & if their answers be punctuall wee must be forc't to Loose him; but if wee can collect anything from their answers yt may be actionable (as is unlikely) wee may sue them at common Law; I shall onely Learne experience by this never to turne A horse to grasse without A promise of security & doe you observe ye same rule whereever you come; I heare from home yt George hath had my mare this month or more I hope hee will have better successe then I have had; I carried Mr. Addinall<sup>2</sup> into a *roome hung* with *Canvase* with *drawings* on it in *flocks like cloth* enquire of him and hee will sattisfy you about it; here they use *window*

<sup>1</sup> A contemporary line engraving of St. Margaret's church, King's Lynn, is signed *IBell delinit*.

<sup>2</sup> See *Stowe* 746, f. 57. J. Smith (described in note as 'Mr James Smith brother to the Bell Founder, a chymist & maker of the Antimonial cups') writing from London in 1682 to Gyles about technical matters and supply of materials speaks of a certain R. Adnell.

*curtains painted with transparent collours* & when they are drawne & it look like painted glass hee will informe you of this alsoe: in some part of ye letter I will draw A pair of brase compasses yt I saw I desire you would show them to George *Mashrother*<sup>1</sup> to whome present my service; by ye last post I sent to Mr. *Sturdie* and directed his letter to bee left with widdow Wilkinson I doubt shee will think much with ye title but I will mend it in ye next: Mr. Addinall will needs persuade mee yt hee hath *red glasse* pictured quite thorough I wish you would see ye truth of it—I have been severall times with Mr Kersey<sup>2</sup> since I came I was with him last & there came in one shoot of *his booke* from ye *presse* to be corrected & I read over one and he another to correct I have been twice att ye *mathematicall Clubb* which every friday night on friday sennite I mett Mr *Moxon*<sup>3</sup> there who writt A peece of *perspective* (which you have of mine) & wee went to Mr *Faithorne*<sup>4</sup> ye *graver* & drunk a glasse of wine with him and A friend of his A young painter I suppose; & Mr *Moxon* & Mr *Faithorne* were att high words whether ye true knowledge of perspective was absolutely necessary for A painter or noe Mr Moxon affirmed it was & Mr Faithorne denied it, till att length Mr Faithorne told Mr Moxon hee needed not defend it soe highly for ye booke hee writt of it was but A Translation &c. wee have noe news yt I know of here but you have it almost as soone as wee I desire to be remembered to all my friends, & pray let mee heare from you and lett me know how you all doe at Yorke I remember nothing more att present save to thank you for your trouble & still acknowledge mysele to be

Your reall friend & servant

T. Kirke.

London June ye 20th 1674.

This For Mr Henery Gyles in Michaell Gate in York.

In blank spaces on the paper are drawn:

(1) A circle  $1\frac{3}{4}$  in. diameter inscribed 'Mr H-Bell's Lanthorne glasse T K'.

(2) A pair of dividers fitted with a screw for fine adjustment fixed horizontally across. An explanation is written at the side.

In another blank space is the following note:

'Mr Flaggatt *Pencill maker* in Squirell Ally neare ye Rayls in ye Minneries—London Dutchman that Collors statues of Iron like Brass.'

'Mr Addam Colonici in Peter Street in Bloomsberry: neare ye gold:n Still: or George Tomlinson in Long Aker a Collr. grinder will tell you of him.'

Stowe 745, f. 138.

## 6. THOMAS KIRKE TO MARTIN LISTER (Extract).

Edinburgh june ye 3d 1677.

Begins:

According to my promise I send you this rude account of our journey hitherto, wee begun our journey on 3 ye 14th of May, wee had by letter sent Franck Place word yt wee intended to see him at home on 6<sup>th</sup>, but when wee came there hee was out of ye way, this hindered us a days journey, on 7 betwixt Bishop Auckland and Durham wee waited

<sup>1</sup> In a letter to Thoresby from Thomas Thomson in 1709 'Our Recorder, Mr. Mashrother' is mentioned (see Lancaster).

<sup>2</sup> John Kersey, the elder, mathematician (1616–1690); the book is presumably his work on Algebra, pub. 1673, 1674. D. N. B.

<sup>3</sup> Joseph Moxon, mathematician (1627–1700). D. N. B.

<sup>4</sup> William Faithorne, the elder (1616–1691).

## 64 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

on Sir Ralph Cole,<sup>1</sup> A very worthy ingeniose gent: hee has furnished his house with incomparable Pictures of his drawing, and is very ingeniose in making knives, guns, Pistols &c. : & of a very courteouse behaviour, from there to Durham. . . .

*Stowe 746, f. 3.*

### 7. WILLIAM LODGE TO HENRY GYLES.

London ye 9th of 9ber 1678.

Honest Harry

I received youre letter with the inclosed and all charges therein seem to me very reasonable but in my opinion you might have succeeded better in making youre Applications to my Lord Freshville,<sup>2</sup> my acquaintance is so small with my Lady that I know not how to serve you in this affair, I do not question but Sr John Brookes (as well for youre own sake as my request) will mention the whole matter in your behalfe to my Lady Mr Tempest I know not where to find and I have spoke to Frank Place to represent this business to Sir Ralph Cole, nevertheless you must have patience and if you want a litle moneyes for the present speake to my man to furnish you with 5lb, and place it to the account of ye Chamber. Pray tell Mr Cowell I have bought him frames and Lacke but as for those things of Mr Loton<sup>3</sup> they are out of my way, so desire he would rather correspond with some of his acquaintance here, besides tell honest Cowell as a secret that I would not have him putt so much confidence in his Landskipp painter, by what I have heard of him here being in debt to severall he delt withall and so left em. this I communicate as a friend. Remember me to all my friends so I rest youre

Affectionate friend and servant

Will: Lodge.

Tell my man I received his bill for fifty lb but I wonder he gave no account of those papers relating to some business at Leedes, which I writt for.

*Stowe 746, f. 34.*

### 8. JOHN LAMBERT<sup>4</sup> TO HENRY GYLES.

Mr. Gyles

It is so long since I heard either of yourself Mr Kirk William Lodge or franck place that I am impatient therfore send this to enquire of your healthes I also desire to know what prooffe was made of the Blew either by Docter Lister or Fra. Place. If Franck Place have any pictures of his owne hand by him I will either bye them of him or exchange my Cos Lodge knows I have latly purchased some good ones, pray lett him know thus much if in towne or as soon as he comes, this is all saving the enquiry of all your healthes from

Your friend to serve you

J. Lambert.

Calton Hall Octob: 29 —80.

*Stowe 746, f. 70.*

### 9. FRANCIS PLACE TO HENRY GYLES.

London July y<sup>e</sup> 17th 1683.

Honest Hall—

I am not a little troubl'd that I did not answer your's before now but I perceave by *Mr Lamberts* note you sent him yt you heard att ye distance of Yorke ye Imployment

<sup>1</sup> 2nd bart. of Brancepeth Castle, Durham (1625–1704); M.P. for Durham. Amateur and art patron (D. N. B.).

<sup>2</sup> John Frescheville, Baron F. of Staveley (1607–1682).

<sup>3</sup> Jan Looten (1618–1681 ?).

<sup>4</sup> Eldest son of the general, amateur artist (d. 1701).



I have taken upon me, wch you know will Imploy all a mans time to Ingage in soe grand an affaire Espetially at the first, I am not so confident of its taking as Mr Lam neither doe I care, for I know nothing I wanted before, but I am now sure to want my Libertie, but if things doe not hit I know the old word of command to be as you were, I thank for your care of my Trunck and other things wee. all came safe to hand, according to your desire I made Inquiry at *Mr Price's*<sup>1</sup> about *glass painters* he tells me there is 4 In Towne but not worke enough to Imploy one, if he did nothing Else Mr Sutton he sayeth hath a greate deelee of Oxford window don but the reason why he fixt it not up he knows not, he [told] me [their] prises here is 12 or 14 *p foote*, for greate work and for small peeces according [or] they can agree, I perceave his cheife traid is glasing by wc. I belejve he gets a greate deelee of Mony for he is belejved Rich, I pray at the retorne of ye Dr<sup>2</sup> lett him not have my Oyle for Printing for it is a thing I sett greate valeu upon, If you could Study a conveniencie how I might get my *Leyman* I should be glad but before you send it I would have a Line from you, In the Interim I pray Lett noe body make a [scaromouche] of it for it will utterly spoyle it pray do not *varnish Mr Wilkinsons* flower piece wth the varnish I left nor noe other varnish in Yorke, til I send you a recejpt for the Making of the most [approved], for many as well as myselfe hath suffered severely by using the aforesaid, pray tell *Mr Mash-rother* I sent him a letter with a bill of what his Pots cost wch I hope came safe wch if the Pots doe I desire he would give me a line how he apr'ves of his penyworthes, my humble service to all our friends but perticuler to your Mother and Wife and please to accept the same from him who is your in anything to his power

Whilst F. Place.

For Mr Henry Gyles In Mickle-Gate In Yorke.

*Stowe 746, f. 98.*

10. PIERCE TEMPEST<sup>3</sup> TO FRANCIS PLACE.

London Jany ye 9th 85/6.

Mr Place

Yors I recd though the ladys have solely left painting *Mezzotintos* yet they doe sell a little especially fancy's Heads & bawdy soe I am provideing 3 or four new ones Against the Terme 2 Queens a new Confession 2 Fancys after *Laroon*<sup>4</sup> a Gent has Lent me a *Presbyterian Meeting* of the same Mar., wch *Van Somer*<sup>5</sup> is etching & graveing together it will be rather bigger then the *Quakers* it may sell, we are upon the ould Tearmes  $\frac{1}{2}$  money  $\frac{1}{2}$  Mezzotintos I see there is small hopes of yor. comeing up you have beene soe long about it I shall not beleeve till I see it, *Barlow*<sup>6</sup> is now beginning wth some of the large designes of *birds* I will have a plate ready Against you come up. I have lately had a *Scotch Lord* my customer for *Prints* and drawings he is gott 20s into my debt if I can but gett it, Mr *Lambert* Came in his Coach to my shop this day he gives his service to you he is not for the North this winter Just now the K: Proclamation is cryed abt to Prorogue the *Parlemt* till the 10th of May and from thence to a longer time as he thinks fitt that I hope matters will goe on well in a very little time remembr to bring Barlows 6 drawings wth you I beleeve we may have them Inlarged to the bigger size in yor. next let me know if *George* be with you and what you keep him too hoping you have had a merry Xmas for my part I have left off Wine and strong drink to a Plate of New Milk at night I am Yor. Assured Friend

P. Tempest.

For Mr Francis Place Dinsdale To be left at the Post house In Northallerton, Yorkshire.

<sup>1</sup> William Price, the elder, glass painter (d. 1722), was a pupil of Henry Gyles, as was also his brother Joshua. D. N. B.

<sup>2</sup> Martin Lister (?).

<sup>3</sup> Printseller in London, born at Tong, Yorkshire (1653-1717).

<sup>4</sup> Marcellus Laroon, the elder.

<sup>5</sup> Paul Van Somer.

<sup>6</sup> See catalogue of etchings, 90 ff.

## 66 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

*Stowe 746, f. 102.*

### II. FRANCIS PLACE TO HENRY GYLES.

Sunday morning or July ye 22 1688

Mr. Gyles

I am glad you have got safe back with your life, and without gout wch. I perceave you have pusht fair for, I may say I simpathiz'd with you in part for in my return from York I cald of Coz: Killinghall where I found Sr Mark, who came to Dinsdale where wee made a Through out, and was not, Idle the next day nor yt after, soe yt: as yet I have not seene Bonny Bettie, I perceave it impossible to get a letter from G: Mashrother soe must beg of you t.t the receipt of this to speake to him to know what he hath don about the bett, he was to lay for me, wch. he promised to give me an account of but as yet not one word, If he have Laid yt, I desire he would Lay me 6 guineas more wch. I will be responsable for, and will send it by the 1<sup>st</sup> conveniencie, for I doubt I shall not be at the raice though as yet not fully resolved, the maine objection is a hors wch. as yet I have not got neither do I know where, I shall not I doubt get the Collier I told my Ld ffairfax<sup>1</sup> of for I cannot be informed where a letter will find him, he being now every day about his setting upon the [mores], If you goe pray my humble service to honest Tommie and tell him as much. I hope in a little time to get you a smale Job wch. may pbably Introduce a greater you need not doubt I shall use my Indeavours, in my next I hope to give you a farther account, pray when you write to Mr. Gale<sup>2</sup> give my service to him and Let me know what he sayt'h about his picture I shall send the frame by the first Carrier, if another picture or 2 could be p'curd it might be worth while Mr. Gale may doe much, I pray let me by the 1<sup>st</sup> know what Mr Mashrother sayeth.

I am your friend  
F. Place.

*Stowe 747, f. 15.*

### 12. MOSES ASHENDEN<sup>3</sup> TO THOMAS KIRKE (Extract).

Yorke May the 13th 1693.

... Franke Place is gone into the North but I suppose may visitt Widy Wilkinson who gone to live wth her Aunt att Cuckold, where he will have a friend of Mr *Hodgson*; the Aunt has a sone living there, wch induces them I suppose to live there, he has now a fairer oportunity of managing that intrigue, & I beleeve may be successfull but this is private. . .

*Stowe 747, f. 28.*

### 13. FRANCIS PLACE TO THOMAS KIRKE.

Yorke Feb the 7th 169 $\frac{3}{4}$

Deare Sr:—

I got yours Inclosed in Peirces, by wch I perceave you have pjects as well as my self as for mine that Rogue Peirce could have given you an account It being the same of Mr *Neales*,<sup>4</sup> but in a Lower form, not exceding 2s. 6d. Each adventurer but I find Its not to be alloud of, the reasons not known, my want of you In it would have been considerable, to have ajusted matters as to sumes &c : for I would not have you altogether the same way

<sup>1</sup> Thomas Fairfax, 5th Baron (1657–1709).

<sup>2</sup> Miles Gale, rector of Keighley, antiquary (1647–1721). D. N. B.

<sup>3</sup> Physician at York (see Lancaster).

<sup>4</sup> Thomas Neale, master of the mint and speculator (d. 1699?). D. N. B.

of Mr Neale, but that's off at p'sent the disappointment of wch and my *Pot Trade* makes me more than half weary of *p'jects*. I see you are for setting a foote againe the *weather Glass Register* wch I should have bene glad to have beene concerned In, but you know where I Live, soe shall for my share only desire such a present that may furnish our friends in these parts and for the rest Lett you and Peirce divid stakes, but I must have no interlopers in these 5 North: Counties Sr pray tell Peirce as much. If the drawing you made me will be servisable to you pray tell me and you shall have It sent by the first Conveniencie as for writing to Coz Hogdon you have noe better way then to direct your letter for him to be left with your old ffriend Mr Hewitt who will Imediately convey it to him for there Is a thorough Corrispondence betwixt them. I should be glad If in your next you will please to give me an account how Wornell came of about his Pistoll shooting. We are here baran enough of newes, the newest now is that Rowland Moseley's wife is dead, you can not but remember the noys the mariage made and now her death seconds it being brought first to bed of 2 Boys, I mett as I came out of the North your Cattish Ant, you may Guess who I meane, I had no further discourse with her but how doe you doe, I perceave things are not there in the best Posture Imagenable, pray when you and Peirce have done the Plate forget not the proposal of

Sr: Yours Really whilst F. Place.

Sr your next letter please to direct for me to be left att Mrs Places att Blackwell, [?] Darlington Bagg Bishoprick Durham, to all ffriends My humble service If you see Peirce Please to give him the directions and tell him I hope he'l send Mr Neales pject as sone as possible.

My Dame gives her humble service to you.

For Thomas Kirk Esq att Mr Dan: Foxcrofts In Catteaten Street in London.

*Stowe 747, f. 46.*

14. MOSES ASHENDEN TO THOMAS KIRKE (Extract).

Yorke February 19th 1694.

... I was also with Mr *Gyles* & I read him ye letter, he had heard before, that ye was much concerned he had not yet done the *window*; he seems to be very sensible of his delay, but now sayes he cannot possibly lay aside the work he has under hand, but shall undertake it, imediately after & dispatch it as soon as possible. I was alsoe wth Mr *Massenger*<sup>1</sup> he told me he had sent up the wheele & he was sure ye had recd. it by this. I alsoe see F. *Place* to whome I gave yr comendations. . . .

For Mr Kirke. att the Golden Horseshoe in Catteaton Street in London.

*Add. MSS. 21111, f. 15.*

15. FRANCIS PLACE TO GEORGE VERTUE.

Copy of a letter from Mr F. Place from York dated May 20, 1716.

Sr. By my neighbour Mr Lumley<sup>2</sup> I had the favour of yours in which you are desirous to know some passages concerning Mr Hollar he was a person I was intimately acquainted withal, but never his disciple nor anybody's else, which was my misfortune.

<sup>1</sup> See *Stowe 746, f. 97*. Martin Lister, writing to Henry Gyles, 1685, says: 'I pray get Mr Massenger to make me 6 etching sticks as formerlie & putt good and fine needles in ym, neatlie after his fashion, & send ym by ye Carrier.'

<sup>2</sup> George Lumley, who kept the Manor House School at York and worked in mezzotint (see Lancaster and Chaloner Smith).



## 68 FRANCIS PLACE, ENGRAVER AND DRAUGHTSMAN

Mr Wenceslaus Hollar was born at Prague in Bohemia but I know not the year. he was bred a clark in some of the offices of that country which he left when the unfortunate troubles brake out there, seconded by Gustavus Adolphus. after he left his native country he came into Flanders, & settled some years at Antwerp where he did several plates as you may see by the date of his Works. he was a General Master so did not confine himself to any one Studie but did everything not ill. but his most excellent performances are views, churches &c. and rarities of the Arundellian Collections; he studied, with one Merian, an artist of that country who has likewise etch the most prints of views of places in Germany of any man that ever was, but Mr Hollar exceeded his master he was the most indefatigable man that has been in any age as his works will testifie, he had a defect in one of his eyes, which was the left so that he always held his hand before it when he wrought. he never used spectacles. he was sent over by K. Charles ye 2d to Tanger to make designs of the town and mole, I have I believe 15 or 16 drawings he made of the place he published I remember a book of views of Tangier<sup>1</sup> which may be had at Overtons<sup>2</sup> for his father bought the Plates. The king gave him a 100 pound for all the trouble & hazzard he run. for in their passage they were attacked by 3 Turkish rovers which after an obstinate fight they were forc't to shere off, there is a print with the relation of his own doing in one part of Ogilby's Atlas as I remember in that of Africk. He lived in Bloomsbury all the time of the Plague butt suffered extremely for want of Business, which old Peter Stent<sup>3</sup> made an advantage of, purchasing several of his plates for a trifle. he told me he gave him but 30 shils for the long view of Greenwich<sup>4</sup> which very well deserved 10 or fifteen pounds. he was always indigent & had a method of working not common. he did all by the hour in which he was very exact for if any body came in that kep him from his business he always laid ye hour glass on one side, till they were gone he always recond 12d an hour. he carred arms in the Militia in Germany but was soon tir'd on't I beleve his first coming into England was with the Lord Arrondel who was sent ambassador to the Emperor, & he Lighting of Mr Hollar as they came down the Rhyne took him into the boat he drew several designs for his Lordship who was the first nobleman that ever pretended to a Collection in England. Mr Hollar was a very passionate man easily moved. he has often told me he was always uncasde if not at work. he was one of great temperance. I don't think he in all his life time was ever seen in drink but woud eat very heartily. he was near 70 when he died about 36 or forty years ago in a house he had in Gardeners Lane King Street Westminster of a Parralitick fitt. & before his departure the Bayliff came & seizd all he had, which gave him a great disturbance & he was heard to say they might have stayed till he was dead. he left a widow & two daughters and had a son which was very promising in his way. he died young.

Yrs.

F. Place.

<sup>1</sup> Parthey 1187 to 1198.

<sup>2</sup> See Stent below.

<sup>3</sup> Printseller in Newgate, was succeeded first by John and then by Henry Overton.

<sup>4</sup> Parthey 977.

## INDEX OF NAMES MENTIONED IN THE LETTERS

- Addinall, (Mr.), 5.  
 Aldeburghe, Elizabeth, 1.  
 Arundel, Thomas, Earl of, 15.  
 Ashenden, Moses, 12, 14.
- Barlow, Francis, 10.  
 Bell, (Mr.) H., 5.  
 Benson, (Mr.), 3.  
 Brace, (Mr.), 5.  
 Brookes, Sir John, 7.
- Cole, Sir Ralph, 6, 7.  
 Colonici, Adam, 5.  
 Cowell, (Mr.), 7.  
 Cowton, John, 2.  
 Cresswell, (Mr.), 2.
- Fairfax, Thomas, Lord, 11.  
 Faithorne, William, 5.  
 Flaggatt, (Mr.), 5.  
 Foxcroft, Daniel, 12.  
 Freshville, John, Lord, 7.
- Gale, Miles, 11.  
 Gibson, Humphrey, 3.  
 Gyles, Henry, 2, 3, 4, 5, 6, 7, 8, 9, 11, 14.
- Hodgson, (Mr.), 12.  
 Hogdon, (Mr.), 13.  
 Hollar, Wenceslaus, 15.
- Kersey, John, 5.  
 Kirke, Thomas, 5, 6, 8, 12, 13, 14.
- Lambert, (Mrs.), 1.  
 Lambert, John, 1, 8, 9, 10.  
 Laroon, Marcellus I., 10.  
 Lister, John, 1.  
 Lister, Martin, 6, 8, 9.  
 Lodge, William, 1, 5, 7, 8.
- Looten, Jan, 7.  
 Lumley, (Mr.), 15.
- Mashrother, George, 5, 9, 11.  
 Massenger, (Mr.), 14.  
 Melbourne, (Mr.), 5.  
 Merian, Matthäus, 15.  
 Morgan, Pickering, 2, 3, 4.  
 Morgan, Sylvanus, 2, 3, 4, 5.  
 Moseley, Rowland, 13.  
 Moxon, Joseph, 5.
- Neale, [Thomas], 13.
- Ogleby, John, 2.  
 Oliver, (Mr.), 2.  
 Overton, John, 15.
- Penrose, (Mr.), 5.  
 Place, (Mrs.), 13.  
 Place, Francis, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15.
- Sawers, William, 5.  
 Shuten, 5.  
 Smith, James, 5.  
 Stent, Peter, 15.  
 Sturdie, (Mr.), 5.  
 Sutton, (Mr.), 9.
- Tempest, Pierce, 7, 10, 13.  
 Thompson, (Mr.), 3.  
 Tomlinson, George, 5.
- Van Somer, Paul, 10.  
 Vertue, George, 15.
- Walker, Anthony, 1.  
 Wilkinson, (Mrs.), 5, 12.  
 Wilkinson, (Mr.), 9.  
 Wornell, (Mr.), 13.







(a)

THE DROPPING WELL, KNARESBOROUGH. PEN AND WASH.

British Museum. (Original  $12\frac{1}{2} \times 16$  in.)

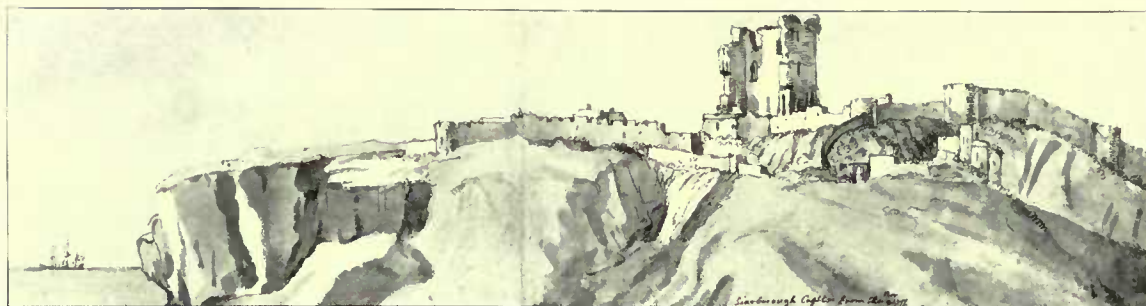


(b)

HOUSE BRIDGE, YORK, 1703. PEN AND WASH.

(British Museum. Original  $4\frac{3}{4} \times 11\frac{3}{4}$  in.)

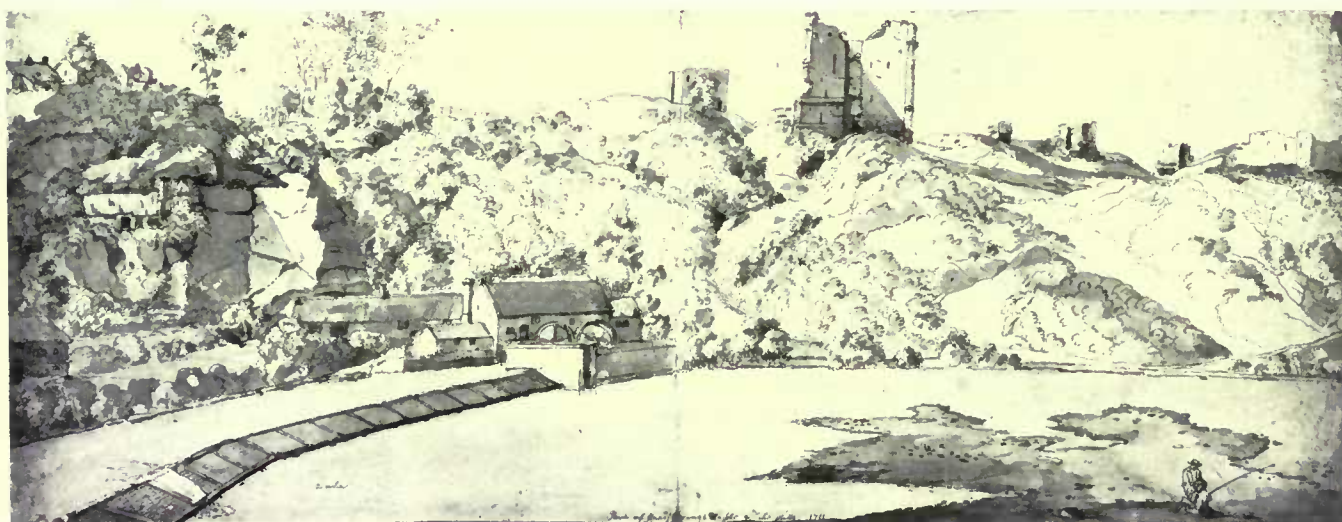




(a)

SCARBOROUGH CASTLE. PEN AND WASH.

*British Museum. (Original  $4\frac{1}{4} \times 16\frac{1}{2}$  in.)*



(b)

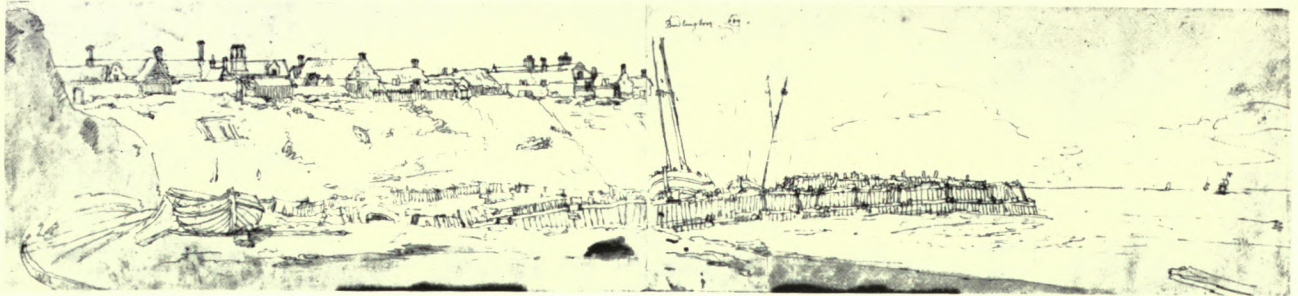
KNARESBOROUGH CASTLE AND MILLS, 1711. PEN AND WASH.

*British Museum. (Original  $8\frac{1}{4} \times 21\frac{1}{4}$  in.)*

FRANCIS PLACE



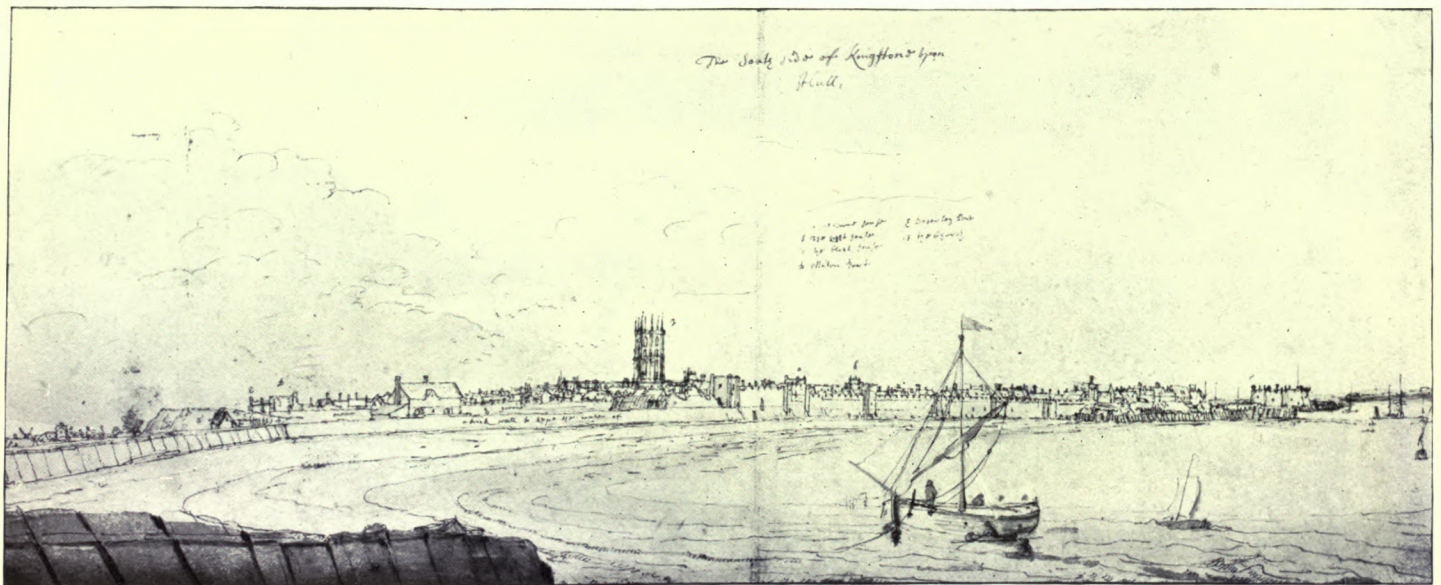




(a)

BRIDLINGTON. PEN AND WASH.

*British Museum.* (Original  $4\frac{1}{2} \times 16\frac{1}{2}$  in.)



(b)

VIEW OF HULL. PEN AND WASH.

*British Museum.* (Original  $7 \times 17\frac{1}{2}$  in.)

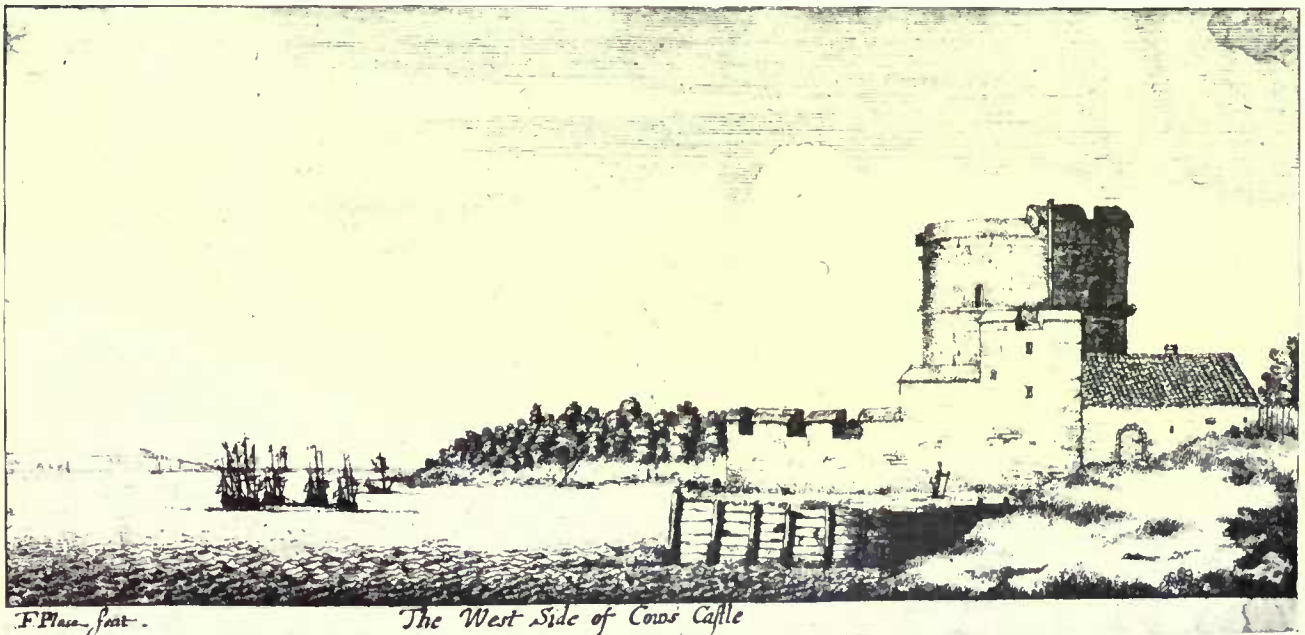
FRANCIS PLACE







(a)  
WATER MEADOWS WITH DISTANT VILLAGE.  
*Etching, No. 22. (Reduced.)*

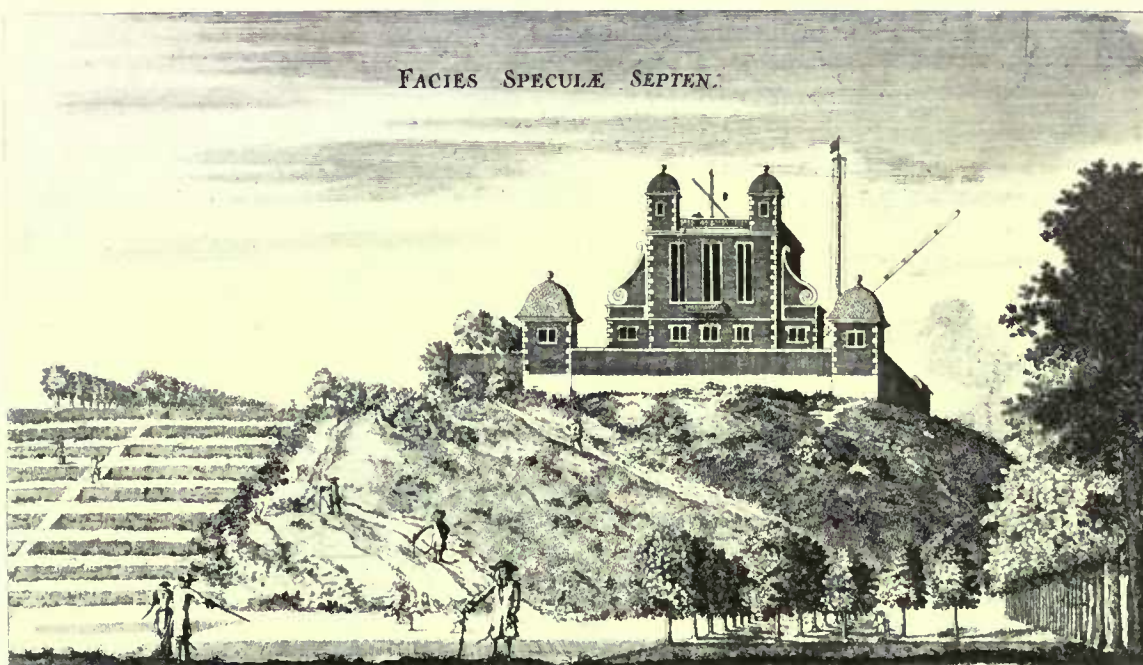


*F. Place sculp.* *The West Side of Cowes Castle*

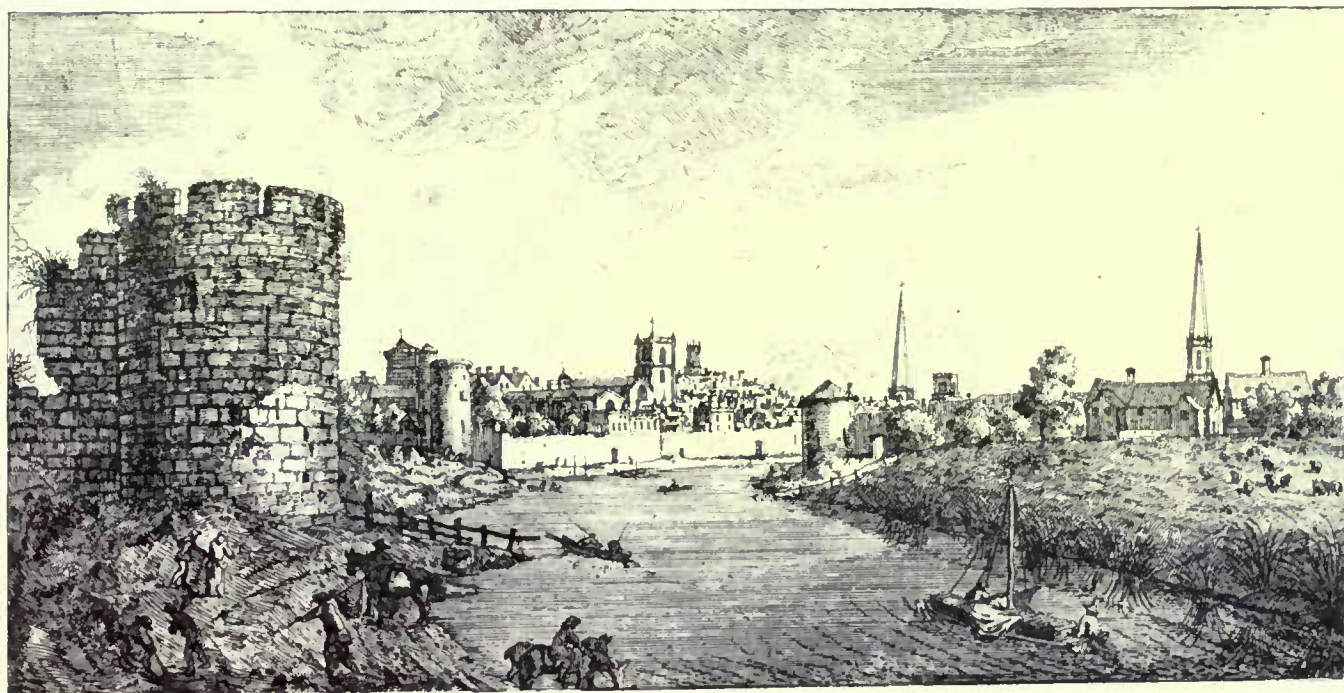
(b)  
COWES CASTLE.  
*Etching, No. 14. First state. (Reduced.)*







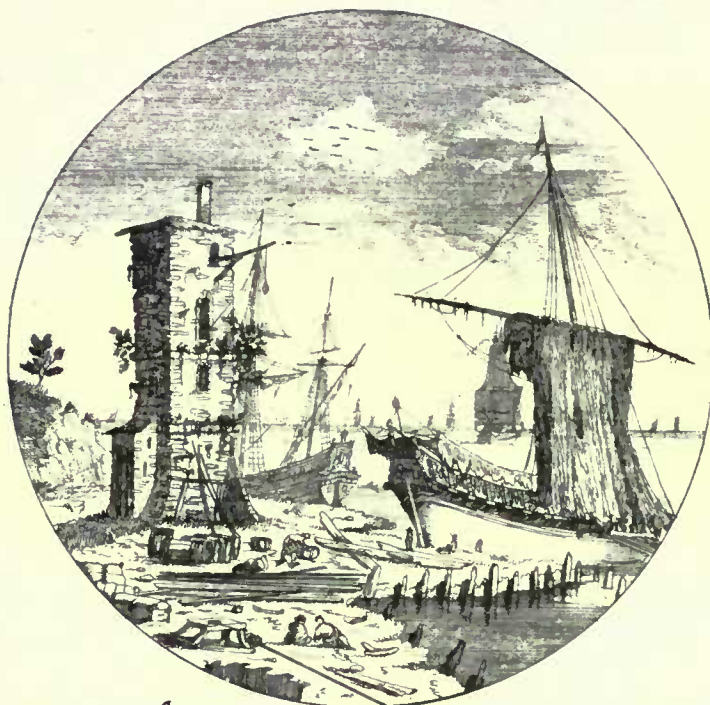
(a)  
GREENWICH OBSERVATORY.  
*Etching, No. 9. (Reduced.)*



(b)  
YORK.  
*Etching, No. 17. (Reduced.)*







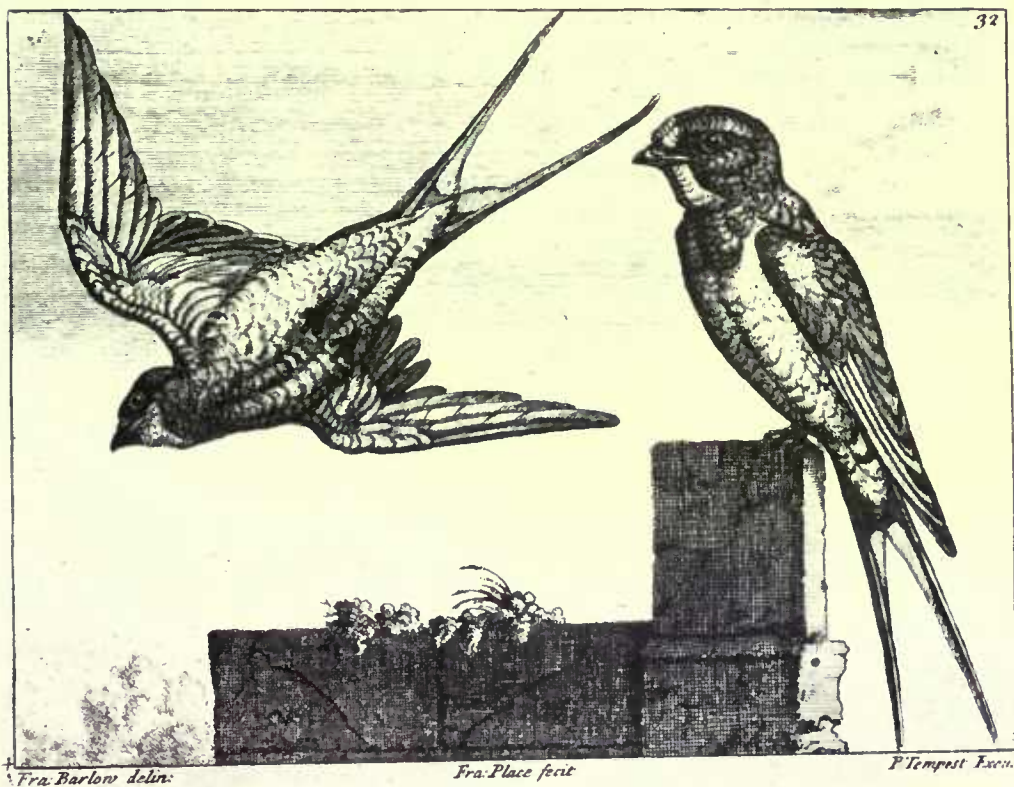
*F. Place in A. sc.*

5

(a)

COAST SCENE.

*Etching, No. 35. (Reduced.)*



32

*Fra. Barlow delin.*

*Fra. Place fecit*

*F. Tempst. Exc.*

(b)

SWALLOWS.

*Etching, No. 98. Fourth state. (Reduced.)*







(a)

THE LINCOLNSHIRE COAST. PEN AND WASH.

*British Museum.* (Original  $3\frac{1}{4} \times 8\frac{1}{2}$  in.)



(b)

BLOCK HOUSE AT HULL. PEN AND WASH.

*British Museum.* (Original  $4 \times 8\frac{3}{4}$  in.)

FRANCIS PLACE



## FARLEIGH CASTLE

BY REGINALD W. M. WRIGHT.

Director of Victoria Art Gallery, Bath.

ONE of the most ancient and interesting non-military castles in the south-west of England, charmingly and peacefully situated in a rural and picturesque spot, is that of Farleigh-Hungerford. At a time when most of our present towns were little more than insignificant villages, Farleigh Castle was a mediaeval manor-house of considerable importance. It stood upon a declivitous slope in imposing majesty and overlooked the valley of the Frome. The Castle lies midway between the city of Bath and the town of Westbury in Wilts., and about one mile to the north of that once famous Carthusian Chapel of Early English style known as Hinton Abbey. In its original state the Castle consisted of two courts, lying north and south, surrounded by a lofty wall and was of considerable strength, but is now an irretrievable ruin. A couple of time-worn towers, strengthened by the ivy which clasps them, the gateway, chapel, and priests' house are all that survive. The outer court was guarded by a drawbridge thrown over a moat, but no trace of a portcullis exists although the apertures for the beams of the drawbridge may still be seen.

For upwards of three centuries (A. D. 1369-1686) Farleigh Castle was the principal residence in Somerset of the Hungerford family. In that county, as well as in the adjoining county of Wilts., their possessions were very considerable. Among the predecessors in the ownership of the manor was Smewin a Saxon thane, who held it in the time of Edward the Confessor. Smewin was deprived of it at the time of the Norman Conquest when it was bestowed on Sir Roger de Curcelle. At his death it passed to the Crown, and in due time the manor became the property of Hugh de Montfort. By the Montforts it was sold in 1337 to Bartholomew Lord Burghersh who distinguished himself at the Battle of Crecy (1346). In 1369 it was again sold and was purchased by Sir Thomas Hungerford, then of Heytesbury. Thus the name of the place was changed from Farleigh-Montfort to Farleigh-Hungerford by Sir Thomas, for it was called by the latter name in the will of his widow, Joan Lady Hungerford, in 1412.

Sir Thomas Hungerford, who was the first 'Speaker for the Commons', obtained Royal licence in 1383 to enlarge the manor and to convert it into a castle by adding a moat, towers, and battlements. At his death the Castle was



left unfinished, but was completed by his son Walter, Lord Hungerford, Heytesbury and Homet, High Treasurer of England in the reign of Henry VI.

Sir Walter Hungerford, apart from his parliamentary career as Speaker in 1414, fought bravely against the French and, buckling on his sword and armour, accompanied his Sovereign to the war and fought by his side at Agincourt in 1415. Walter stood high in the favour of Henry V, who conferred upon him the Most Noble Order of the Garter. Thus, from the days of the French wars, the state of Farleigh Castle continued to the end of its history without much alteration. When the Castle was finished the old parish church was included in its precincts in order to form the domestic chapel of the family, and a new church (the present parish church of Farleigh) was built on the hill southward of the Castle.

It is to the chapel we now turn for the records extant of the vicissitudes, national and domestic, through which the Hungerfords passed, in order to maintain their opulence and distinction among the nobility and landed aristocracy until after the Civil Wars.

The Castle chapel, dedicated to St. Leonard, stands in the upper courtyard and is entered by a porch and a descent of seven steps at the west end. The roof, which is of oak, is embossed with sickles and the arms of the Hungerfords. There is neither aisle nor distinct chancel. The windows of the chapel are of precisely the same style as those of the parish church, with one exception—the east window is plain perpendicular and the west window has decorated tracery. There were formerly five side windows on the south and three on the north. The font and piscina dates from Norman times and, although transferred from the present parish church in 1833, it originally stood in this chapel in the days of Sir Walter Hungerford.

Through the forethought of the late Col. Houlton the chapel, which for many years had been neglected, was made weatherproof and repaired. Around its walls the old armour has been systematically arranged, and among the historical relics are a heavy saddle-tree and military boots of the Cromwellian period. The old oak chairs and chests with their heraldic devices and grotesque carvings have unfortunately been dispersed. An old settle, with the arms of Hungerford, Sandys, and others cut on the panels, formed one of the open seats at Farleigh church. The Jacobean pulpit remains in good condition, together with the 'He' Bible of 1611, which has been placed on the granite altar below the east window.

But of all the historical records extant, the large partially restored figure of St. George and the Dragon, on the east side of the altar, is perhaps the most interesting. In view of the extreme rarity of any tolerably perfect remains of English mediaeval mural painting, this fresco, which has survived the general destruction of certain classes of English art during and after the Reformation, is

of undeniable charm, and in treatment and design was undoubtedly painted in the fifteenth century. Entirely mediaeval in conception and treatment, it is not without charm, and indicates the swift, strong drawing of a skilled hand. The mural painting is in monochrome of red ochre, though considerably discoloured and partially decomposed by its coatings of whitewash with which it was covered in the post-mediaeval period.

Numerous wall paintings of St. George have been discovered throughout England, but whilst panel pictures usually represent the saint on foot, in wall paintings he is invariably mounted. In the fresco at Farleigh Castle, St. George is represented at full length on foot, in the characteristic armour of a knight of the early fifteenth century.

The dragon is unfortunately almost obliterated, only the mouth and tail which encircles the right leg of the saint being visible. St. George thrusts his lance down the throat of the monster, which must have occupied the lower portion of the east wall beneath the knight. The foliated stencillings may still be seen, and to the left of the window traces of a knight kneeling, bearing on his coat of mail the Hungerford arms, are indistinctly visible. Over the window, in black and white, and upon the wall are shields and quarterings of the Hungerford family, having for supporters a griffin and raven, collared and chained.

A spreading arch leads to the chantry on the north side dedicated to St. Anne. This side chapel was probably built by Sir Thomas Hungerford, the purchaser of Farleigh. An altar tomb, with the effigies of Sir Thomas and his wife, stands under the arch. About the year 1650 the side chapel was embellished by Margaret (Halliday), Lady of Sir Edward Hungerford, K.B. The walls, ceiling, and beams were covered with coats of arms and figures of saints; the floor was inlaid with black and white marble in lozenge. Handsome gilded iron gates were placed between the two chapels. The gates are surmounted by alternate crests of Halliday—a demi-lion rampant, holding an anchor—and Hungerford—a wheatsheaf between two sickles proper. In the centre of the gates are borne the shields and arms of Hungerford and Heytesbury and of Margaret Halliday.

The tomb within the lady chapel was erected to the memory of Sir Edward Hungerford, whose image and that of Lady Margaret his wife, in white marble, are regarded as the finest late recumbent figures of the period. They rest on a slab of black marble 8 ft. by 3 ft. Lady Margaret, who survived her husband several years, not only erected this memorial during her lifetime, but lavishly embellished the interior of the building. A painting of the Resurrection appeared on the heavily panelled ceiling.

In the south-east corner of the chapel is another altar tomb, with brilliant colouring, to the memory of Sir Walter Hungerford, whose epitaph is arranged round the upper margin, the inner portion having to be read backwards. The

inscription, consecutively read, is as follows: 'Tyme · tryeth · truth · quod · Water · Hungerford · knyght—who · lyeth · here · and · Edward · hys · sone · to · Gds [*God's*] Mercy · in · whom · he · strust · [*trusts*] for · ever—AN°. D° 1585. The · vi · of · Desbr.' This tomb is of freestone, painted in red, green, and gold, the colours of the Hungerford livery, taken from one of their oldest coats of arms.

Under the chantry is the vault, which is entered from the outside by a descent of eleven steps. Over the outer entrance is a 'Cross Raguly' cut in stone, which was formerly found in the moat. It is the arms of Sandys, a family into which one of the Hungerfords married. The vault is well built of ashler and arched. On the further side, lying across two stone trenches, are the leaden coffins of four males, two females, and two children. The wooden outer coffins have perished, and the brass plates with inscriptions have also disappeared. They are in all probability members of the Hungerford family whose monuments are in the chapel above.

Thus, with the ever-changing times and the advancement of learning, the preservation of the records of the past brings from the grave the everlasting memory of the events which have made for the rise, fall, or extinction of individuals, families, and nations.





GENERAL VIEW OF THE CHAPEL OF FARLEIGH CASTLE.





ST. GEORGE AND THE DRAGON, ON THE EAST SIDE OF  
THE ALTAR, FARLEIGH CASTLE CHAPEL.







THE HUNGERFORD TOMB IN FARLEIGH CASTLE CHAPEL.







THE GILDED IRON GATES LEADING TO THE LADY CHAPEL, FARLEIGH CASTLE.



## CANALETTO IN ENGLAND

### ADDITIONAL ILLUSTRATIONS AND NOTES

BY HILDA F. FINBERG.

SINCE the publication of volume IX, three more English views by Canaletto have come to light. We take the opportunity of reproducing them now.

#### I. INTERIOR OF THE ROYAL EXCHANGE. (PLATE XCII) The Mercers' Company.

Oil painting. 24 × 37 in.

This picture was brought to my notice by the late Mr. Ernest Leggatt. It appears to have been commissioned by the Mercers' Company and to have remained in their possession since it was painted.

There was always a close connexion between the Royal Exchange and the Mercers' Company. The first Royal Exchange, originally projected by Sir Richard Gresham, Master of that Worshipful Company and Lord Mayor of London, was founded by his famous son, Sir Thomas Gresham, also a member of the Mercers' Company. Sir Thomas Gresham's Royal Exchange was opened by Queen Elizabeth in 1571. It was destroyed in the Great Fire, but plans were made almost at once for rebuilding it.

The first stone of the new building was laid by Charles II, on which occasion he was entertained to dinner by the City and the Mercers' Company, and the second Royal Exchange, which is the subject of Canaletto's picture, was opened in 1669. The architect was Edward Jarman, the City Surveyor. In 1838 this building also met with destruction by fire. The work of rebuilding it was taken in hand by the Mercers' Company and the City Corporation, and resulted in the third Royal Exchange as we know it to-day.<sup>1</sup>

This is the only picture of the Royal Exchange by Canaletto known to me. The view is taken from one end of the inner court looking towards the great tower. This tower, which formed a prominent feature of the façade in Cornhill, is said to have been designed and built in an unsatisfactory manner, and Canaletto appears to have indicated as much by his drawing of it. In the centre of the court is the statue by Grinling Gibbons of Charles II wearing a Roman toga, companion to the same sculptor's figure of James II which is shown in another of Canaletto's paintings (the Duke of Richmond's view of Whitehall). This statue of Charles II may still be seen at the Royal Exchange. The cloisters round the court, where most of the business was transacted, and the court itself are thronged with figures, and in the foreground are the inevitable dogs introduced by Canaletto into so many of his pictures, and copied zealously by his imitators.

#### 2. INTERIOR OF KING'S COLLEGE CHAPEL, CAMBRIDGE. (PLATE XCIII)

Messrs. Scott and Fowles, New York.

Oil painting. 30 × 26 in.

This may be either the picture which Canaletto painted for Horace Walpole, or the repetition of Walpole's picture mentioned in my catalogue of English views. It forms the

<sup>1</sup> *The Royal Exchange*, by A. E. W. Mason (1920).



companion to Canaletto's 'Interior of Henry VII's Chapel, Westminster', one version of which is in the London Museum (*Walpole Society*, vol. IX, Plate XXI).

In *Anecdotes of Painting* Walpole alludes to his 'perspective of the inside of King's College Chapel', but the picture does not appear to have been at Strawberry Hill. In any case it was not included in the Strawberry Hill sale of 1842, when many of Walpole's pictures were sold.

*Sale*: Robinson, Fisher, and Harding, July 21, 1921 (catalogued as by S. Scott). 'The Property of a Lady, and removed from Pulborough, Sussex.'

The first stone of King's College Chapel was laid in 1446 by Henry VI, founder of King's College and Eton College, but the wonderful Gothic building was not completed until many years later. The year before his death Henry VII resolved to finish the work begun by his predecessor, and the stained glass windows, some of which can be plainly seen in Canaletto's painting, were completed under the direction of his executors. The interior woodwork we owe to Henry VIII. Canaletto has shown much skill in depicting the roof with its beautiful fan tracery and also the marble floor. The choir had been newly paved with black and white marble in 1702.<sup>1</sup> Several sight-seers, admiring the beauties of the Chapel, are introduced into the picture.

### 3. CHELSEA COLLEGE, WITH RANELAGH GARDENS AND THE EARL OF RANELAGH'S HOUSE, 1751. (PLATE XCIV) Ayerst H. Buttery, Esq.

Oil painting. 38 × 49½ in.

This picture was included in the catalogue of Canaletto's English views, but its discovery was made too late for it to be reproduced in vol. IX. A few fresh facts about it have now come to light. It appears that a painting of this subject attributed to Canaletto, and described as 'View of Chelsea Hospital and Ranelagh, from the Thames', was sold in 1802 as the property of Paul d'Aigremont, Esq., for the ridiculously small sum of £8 18s. 6d. (F. P. Segquier: *Dictionary of the Works of Painters*, 1870.)<sup>2</sup>

*Sale*: Robinson, Fisher, and Harding, May 26, 1921. 'The Property of a Lady, and removed from Pulborough, Sussex.'

*Exhibited* in November 1921 at the Cotswold Gallery, 59 Frith Street, Soho, a short distance from the house in Silver Street, Golden Square, where Canaletto himself had exhibited the picture 170 years before. (*Walpole Society*, vol. IX, p. 36.)

*Reproduced* in *Burlington Magazine*, January 1922; also in *Ladies' Field*, December 10, 1921, and in *Illustrated London News*, December 3, 1921.

The view is taken from Battersea, perhaps from the famous 'Red House', an inn which formerly stood on the south bank of the Thames nearly opposite to Chelsea Hospital or College. To the east of the Hospital is the Rotunda or amphitheatre built in Ranelagh Gardens and opened in 1742. Almost adjoining the Rotunda is the house which had belonged to the Earl of Ranelagh, while farther east are other houses, all of which have now disappeared. Some special function appears to be in progress—possibly a royal visit to the Hospital. A barge flying the Union Jack is being saluted by a hoy flying the flag of the Trinity House. Gay spots of colour among the trees point to the presence of pleasure-seekers in Ranelagh Gardens, while the pink sunshade 'in the Chinese taste' carried by a lady in one of the smaller craft on the river adds to the general gaiety of the scene.

F. P. Segquier, in his *Dictionary of the Works of Painters* (1870), besides

<sup>1</sup> *Cambridge, Described and Illustrated*. By Thomas D. Atkinson (Macmillan, 1897).

<sup>2</sup> I am indebted to Mr. Mortimer Wheeler, F.S.A., for drawing my attention to this record.

mentioning the 'View of Chelsea Hospital and Ranelagh', includes the following English views attributed to Canaletto among the pictures and drawings sold at auction :

1. OLD HORSE GUARDS, ST. JAMES'S PARK.

Drawing in Indian ink. *Sale*, 1766. (£4.)

This is probably the drawing formerly in the Hibbert collection and now in the British Museum. (*Walpole Society*, vol. IX, Plate XIX b.)

2. OLD LONDON BRIDGE.

Drawing in Indian ink. *Sale*, 1766. (£3 3s.)

Probably the drawing now in the British Museum. (*Walpole Society*, vol. IX, Plate XVII.)

3. VIEW FROM THE GARDENS OF OLD SOMERSET HOUSE.

*Sale*, 1801, — Slade, Esq. (£3 18s.)

Probably a pen drawing, although this is not stated by Seguer. Two drawings of the Thames from Somerset House, one of the view looking towards St. Paul's and the other of the view towards Westminster, are in the Library at Windsor Castle. They formed part of Joseph Smith's collection. Paintings of these subjects are also in the royal collection. (*Walpole Society*, vol. IX, Plates XXII and XXIII.)

4. WESTMINSTER ABBEY, FROM YORK BUILDINGS.

Drawing in Indian ink. *Sale*, 1766. (£2 10s.)

This would appear to be a similar view to that in Mr. J. P. Heseltine's collection. (*Walpole Society*, vol. IX, Plate XXXIII.)

5. LONDON FROM THE CENTRE ARCH OF WESTMINSTER BRIDGE.

Drawing in Indian ink. *Sale*, 1766. (£2 5s.)

A drawing of this subject is in the Library at Windsor Castle. It was acquired for the royal collection in 1763 from Consul Joseph Smith, of Venice. (*Walpole Society*, vol. IX, Plate XII a.)

6. WHITEHALL.

*Sale*, 1836, Henry John Hinchliffe. (£60.)

This is undoubtedly the large painting now in the Duke of Buccleuch's collection. (*Walpole Society*, vol. IX, Plate XXXV, and *Burlington Magazine*, January 1922, p. 37, Plate A.) It is not quite clear whether the picture was bought by the Duke of Buccleuch at the Hinchliffe sale, or whether it was purchased at the sale by Lord Crewe, who afterwards sold it to the Duke of Buccleuch.

Seguer records another picture by Canaletto which was sold at the Hinchliffe sale in 1836: a 'View of the Campanile and Piazza, Venice; painted for Dr. Hinchliffe, Bishop of Peterborough.' (£52 10s.)

This picture was bought in Venice direct from the artist by John Hinchliffe, afterwards Bishop of Peterborough. (See *Walpole Society*, vol. IX, pp. 44 and 45.)

## CANALETTO AND JOSEPH SMITH.

I am indebted to Dr. Tancred Borenius<sup>1</sup> for an interesting reference to Canaletto, which helps to fill the gap between the cessation of McSwiny's letters (McSwiny having left Venice about 1730) and the letter of de Brosses written in 1739 (*Walpole Society*, vol. IX, p. 25).

This reference occurs in the report on the contemporary Venetian painters sent by the Swedish connoisseur, Count Tessin, from Venice to Sweden in 1736.

Count Tessin's description of Canaletto agrees in a curious way with McSwiny's phrase: 'the fellow is whimsical.' Tessin writes of him as 'fantasque, bourru, Baptisé, vendant un tableau de cabinet (car il n'en fait point d'autres) jusqu'à 120 sequins et étant engagé pour 4 ans à ne travailler que pour un marchand anglais nommé Smitt'.

<sup>1</sup> *Country Life*, Nov. 12, 1921. 'Canaletto in England' by Tancred Borenius.

## ERRATA.

*Walpole Society, volume IX, 'Canaletto in England.'*

P. 23, line 29. For 'Cuerdon' read 'Cuerden'.

" " 37. For 'Canada' read 'Cuerden'.

P. 25, line 23. For 'Frederick, fifth Earl of Carlisle', read 'Henry, fourth Earl of Carlisle'.

P. 44, line 24 et seq. For 'Hinchcliffe' read 'Hinchliffe'.





INTERIOR OF THE ROYAL EXCHANGE.

BY ANTONIO CANAL.

*Mercers' Company.*







INTERIOR OF KING'S COLLEGE CHAPEL, CAMBRIDGE.

BY ANTONIO CANAL.

*Messrs. Scott and Fowles, New York.*







CHELSEA COLLEGE, WITH RANELAGH GARDENS AND THE EARL OF RANELAGH'S HOUSE.

BY ANTONIO CANAL, 1751.

*A. H. Buttery, Esq.*





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